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"CHILDREN OF DON" FAILS TO PLEASE

A Weak Imitation of Wagner, Say
Critics of Hammerstein's New
English Opera

LONDON, June 16.—The long heralded première of "The Children of Don," a drama by T. E. Ellis (Lord Howard de Walden), music by Joseph Holbrooke, took place last night before an audience which was far from going into ecstasies over it. In fact, most of those present were palpably bored, though they sat through the three acts and a prologue patiently enough. The book does not reveal any large poetical gifts on the part of the titled librettist, and the music is incoherent and deficient in melody.

The book is one of a trilogy on the Cymric legend, which resembles that of the "Ring." It is a lugubrious story amateurish in its working-out, centering about the Cauldron of Cardwen, which, like the Ring of Alberich, carries almost unlimited power but also bears a curse. The legend deals with the rescue of a man from the oppression of the Druid gods. The music is imitative of Wagner and Richard Strauss. The vocal parts are exceedingly unlovely, while the whole affair seems crude and in many places unmeaning. However, there are rich passages in the orchestration.

Mr. Hammerstein has mounted the work magnificently. Of the singers, Jeanne Jomelli and Augusta Doria carried off highest honors, and Henry Weldon was much praised in an important rôle. Arthur Nikisch conducted the orchestra so admirably that the greatest number of curtain calls went deservedly to him.

The work was of course sung in English, but it might as well have been Hindustanee. Not one word in 500 was understandable.

Most of the newspaper critics are merciless in their comments on the opera. The *Observer* says to-day:

"The opera is in no sense British. Lord Howard de Walden's gods are British, but their spirit is Teutonic and their language almost as difficult to understand as Wagner's text is to an Englishman who knows a little German.

"If the occasional dullness of the 'Ring' were its chief merit, 'The Children of the Don' would be a masterpiece, for it is dull throughout. Dramatically it is dull because the librettist has no sense of his stage characters, who wander on and off mainly in couples, with persistent aimlessness.

"There's no contrast and no clearness and the verse is essentially unsuited to the music. The libretto aims at symbolizing the fight of man against the old religions. The spirit of the book is Wagner's 'Ring' and Shelley's 'Prometheus Unbound.' Whoever possessed a cauldron brewed by Cardwen was the equal of the gods in power, for mingled with its poison there are now and then three drops of all wisdom, knowledge and desire of the world.

"The cauldron is guarded by King Arwan. Gwydion robs the underworld of this magic cauldron, for he desires to break the power of Math, the Druid King of Arvon; and his own uncle Noden, who is the oldest, biggest and sleepiest of all the gods, will not prevent him. Noden is our old friend Wotan.

"One attribute of the cauldron is to intensify the dominant instinct of all who inhale its virtues. Brought to earth, it plays the dicens with Gwydion and his lover, Elan, and with Govannion and Goewin (splendid name for a horse, that). Gwydion is false to the guardianship of the cauldron which Math imposes on him, and therefore the four lovers are metamorphosed into wolves with glittering electric eyes for their impious behavior in breaking their Druidical vows.



MME. CORNELIA RIDER-POSSART

Gifted American Pianist, Who Will Make Her First Extended Tour of the United States Next Season, After Winning Many Distinguished Successes Abroad

"Math afterwards relents and changes them to human beings. Gwydion kills the high priest (he might have done it in the beginning) and while he is gazing at the body Govannion throws Gwydion's little son, Dylan, born to him by Elan (apparently while they were wolves), into the sea, but the ocean, knowing that Mr. Holbrooke has written a trilogy of which the dry land is already completed, casts back the child.

"Except that Mr. Holbrooke used groups of wood wind in an individual manner, the score is just an imitation of Wagner. I noticed also that a serpentine, Strauss-like figure occasionally wiggled up and down the orchestra.

"The Children of Don, already an old-fashioned opera, was performed in English, but I think I heard no more than two com-

plete sentences. Nothing has been left undone to make 'The Children of Don' a success, but no singing, acting or conducting or mounting could make it anything but a dull and pretentious imitation of Wagner."

Gatti-Casazza in Paris

PARIS, June 15.—General Manager Gatti-Casazza, of the Metropolitan Opera House, has arrived in Paris from Milan and has taken an apartment in the Avenue Bourdonnais.

Charlton to Manage Pierné's Tour

Gabriel Pierné, conductor of the Colonne Orchestra of Paris, who is to make an American tour next Spring, will be under Loudon Charlton's management.

DAMROSCH "CYRANO" AROUSES PARIS IRE

Said That Rostand Objects to
American Adaptation of
His Play

PARIS, June 15.—The question of whether Edmond Rostand will institute legal proceedings as a result of the announcement that Walter Damrosch, composer, and William J. Henderson, librettist, are to produce an opera on "Cyrano de Bergerac" at the Metropolitan Opera House next season is just now interesting literary and musical circles in Paris. It is known that M. Rostand has always been averse to the use of his drama for purposes of opera and that he has frequently refused French composers permission to set it to music.

The general opinion is that, while M. Rostand objects seriously to the adaptation of his great play by the American composer and librettist, he will not go so far as to bring suit to prevent the performance of the work. M. Decourville, president of the Authors' Society, declares that "it would be folly to deny Rostand's rights in the case," but considers it unlikely that the dramatist will take the matter to court. "Alas! lawsuits in America last long—too long," was M. Decourville's comment.

Excelsior has published some tart comments this week on the American adaptation of Rostand's work, hinting that the author will endeavor to prevent the production of the new "Cyrano," but expressing a doubt as to whether he will succeed. "Artistic copyright is not very well protected in the New World," says *Excelsior*, lamentingly.

Meanwhile the news comes from Milan that Rostand has decided to give the operatic rights of "Cyrano" to an Italian composer, taking this action only after he had been informed of the unauthorized American version.

That the opera of "Cyrano de Bergerac," by Walter Damrosch, with a libretto in English by W. J. Henderson, the music critic of the New York *Sun*, had been accepted by Mr. Gatti-Casazza as one of the novelties for next season at the Metropolitan Opera House, was announced early in the Spring and it was stated then that the production would be made in furtherance of the Metropolitan's policy to stimulate interest in American compositions by giving a new opera by a native composer every year possible. An attempt was made by MUSICAL AMERICA this week to communicate with Mr. Damrosch as to the Paris objections to his use of the Rostand play, but Mr. Damrosch had left town for his country home at Westport, N. Y., and could not be reached. Mr. Henderson was quoted as saying that he had written the libretto to "Cyrano" some twelve years ago, in response to Mr. Damrosch's request, and that he had not been greatly concerned as to whether the author was in favor of the adaptation or not, as it was Mr. Damrosch's project and not his.

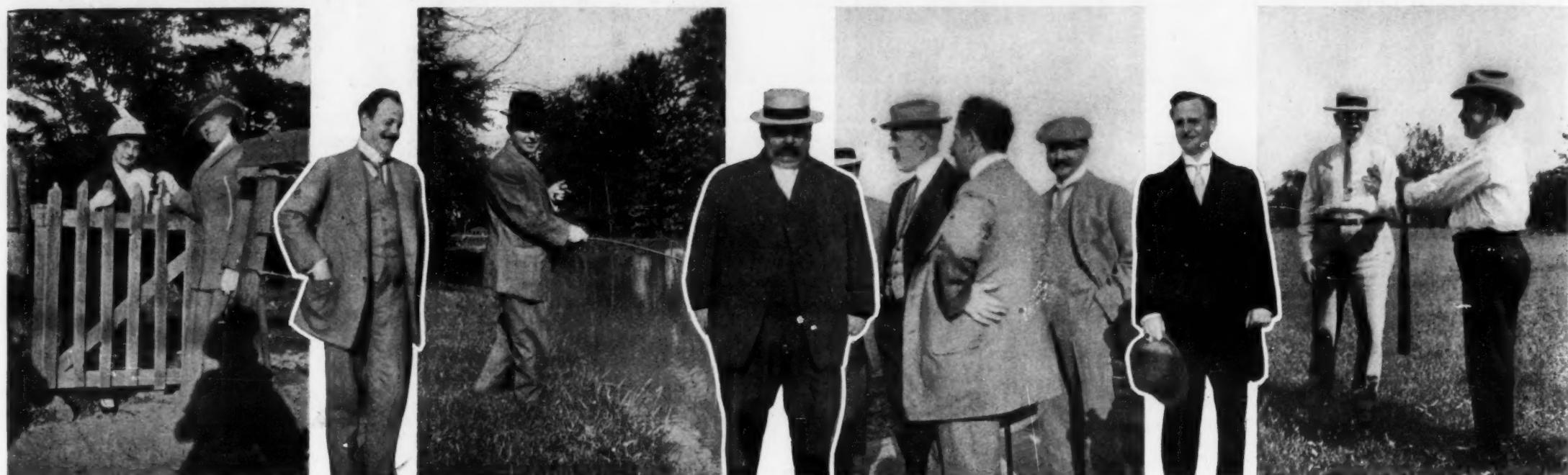
"Secret of Suzanne" in Tabloid Form

Manager Marc Lagen this week completed arrangements with Andreas Dippel for the production in New York of Wolf-Ferrari's opera, "The Secret of Suzanne," in tabloid form. For this purpose the opera has been scored for piano and seven strings. The production will be made in January.

Ludwig Hess to Teach at the von Ende Music School

Ludwig Hess, the eminent German *lieder* singer, this week signed a contract with Herwegh Von Ende to teach at the Von Ende Music School this coming season, beginning October 1. Although Mr. Hess will devote a large part of his time to teaching at the Von Ende Music School he will also appear in concerts.

WHEN BASEBALL AND FRIED CHICKEN SUPPLANT MUSIC IN AFFECTIONS OF CINCINNATI ARTISTS



Snapshots at the annual outing of the Musicians' Club of Cincinnati. First picture on left, Mrs. Adolph Klein, president of the Woman's Music Club, and Mrs. John Spargur; inset, Dr. Ernst Kunwald, new director of the Cincinnati Orchestra; Paul Bliss, the Cincinnati composer, as a modern Izaak Walton; inset, Theodor Bohlmann, pianist of the Cincinnati Conservatory; Prof. Frederick Shailer Evans, president of the club, Dr. Kunwald and Howard Wurlitzer; inset, John Spargur, director of the Cincinnati Orchestra Summer Concerts; Edwin Glover and Henry Froehlich.

CINCINNATI, June 12.—The Cincinnati musical season, so far as the public is concerned, closed several weeks ago, but for the many professional musicians of the city the *finale*, the place where there is no "D. C." mark, comes when the daily routine of "tutoring the tooter to toot" or sing or fiddle is at an end. And this happy time of the year was fittingly celebrated Saturday afternoon at the annual frolic ("outing" is the more dignified but less expressive word) of the Cincinnati Musicians' Club, an organization made up of the men musicians of the city.

It was a festive occasion, held at an old-time tavern back among the Kentucky hills known as the Highland House, a delightful and picturesque place. The outing was made an affair of more than ordinary importance by the presence of Dr. Ernst Kunwald, who motored out with Howard

Wurlitzer; the German consul, Dr. Metzger, Theodor Bohlmann, and Frederick Shailer Evans, president of the club. John Spargur, who is conducting the "Zoo" concerts, gave his baton over to his concertmeister at the afternoon intermission and was taken out by Mrs. Spargur and Mrs. Adolph Klein, president of the Woman's Music Club, the ladies tarrying only long enough to be "snapped" by a MUSICAL AMERICA camera.

The affair was indeed one of the most enjoyable of the many functions given by the club since its organization. The members came in a festive mood, evidently with a full determination to drive dull care away, and everything relating to music was tabooed excepting the prevailing harmony and possibly frequent musical clinks from under the shade of a spreading oak and the usual discordant notes during the ball game.

The ball game furnished excitement for

the whole club, and from the time Edwin W. Glover and Henry Froehlich tossed the bat for first pick of the promising array of talent until the end of the last inning there was noise and also some real playing. Sometimes there were nine on a side, sometimes more, and men went bravely into the game—pianists and violinists, mark you—with an abandon and disregard for their digits truly commendable. Even Louis Ehrhart, whose presence at the National Sängerfest would be sadly missed, ventured out and placed himself boldly in front of a few liners. The score was 19 to 18, but the writer was strictly enjoined that errors should not be mentioned. Philip Werthner, former president of the club, knocked three home runs and one three-bagger, and Daniel Summy, the popular Cable Company man, won distinction by pounding a home run, which required the combined forces of both sides to locate. The umpire was Paul Bliss, composer, but the responsibility

became too great, and while the teams were hunting a lost ball Bliss escaped and went fishing. The affair ended, as all properly conducted outings should end, with ginger pop, fried chicken and more fried chicken.

President Evans introduced Dr. Ernst Kunwald, who was made to feel the welcome of the men musicians of Cincinnati by hearty applause, and in a charming manner Dr. Kunwald responded, expressing his appreciation of the cordial welcome and his pleasurable anticipation of his work in Cincinnati.

Short talks were made by Theodor Bohlmann, of the Conservatory of Music faculty, who has for some time enjoyed Dr. Kunwald's acquaintance and by Louis Victor Saar, of the College of Music. On the motion of Edwin W. Glover the rules of the club were suspended and Dr. Kunwald was unanimously voted a member of the organization and welcomed with three cheers.

F. E. E.

BIGGEST YEAR FOR SCHOOL

New England Conservatory Broke All Records—Commencement Exercises

BOSTON, June 17.—Commencement week at the New England Conservatory of Music will offer the usual list of interesting events beginning with the junior-senior reception in Recital Hall Wednesday evening, June 19, at eight o'clock. Thursday evening the annual concert by members of the graduating class will be given at Jordan Hall and the senior reception in Recital Hall will take place on Friday evening.

Class Day exercises in Jordan Hall will be held on the afternoon of Monday, June 24, and commencement exercises will take place in Jordan Hall Tuesday afternoon. The Alumni Reunion and Banquet at the Hotel Vendome will be held at seven o'clock in the evening.

The class of 1912 numbers among its members representatives from every State in the Union and from several foreign countries. The registration at the Conservatory during the year just closing has been by far the largest in the history of the institution, and once more speaks unmistakably for the able administration of General Manager Ralph L. Flanders, Director George W. Chadwick and the many exceptional artists among the faculty.

D. L. L.

Moriz Rosenthal Coming Here to Prosecute a Libel Suit

Moriz Rosenthal, the celebrated pianist, will return to America this Fall for the purpose of prosecuting an action for libel which he began some years ago, and which, it is now announced, will come up for trial in the Supreme Court in the Fall. Rosenthal alleges that he was libeled in a paper published by the Musical Courier Co., of which Marc A. Blumenberg is president, and he wants \$100,000 damages. His counsel is Nathan Burkan, the lawyer who last week obtained a verdict of \$5,000 against the Musical Courier Co.

Chicago Apollo Club Engages Rains

Léon Rains, the basso, has just been engaged by the Apollo Club of Chicago to sing *Mephistopheles* in Berlioz's "Damnation of Faust" on April 7, 1913.

Janotta, the Polish pianist, is once more touring the English provinces and Ireland.

A SHIP'S CORNER IN MUSICAL CELEBRITIES



On Board the "George Washington" Bound for Europe—From Left to Right: Alexander Lambert, the New York Piano Teacher; Mary Garden, William Hinshaw, of the Metropolitan; Mme. Nordica and Alessandro Bonci

HEREWITH is pictured an interesting group on board the *George Washington*, photographed on May 25, the day of the ship's concert, in which all five participated. It is not often that a company aboard ship has the opportunity of hearing such famous prima donnas as Miss Garden and Mme. Nordica; such masters of the art of song as Messrs. Bonci and Hinshaw and a pianist as noted as Lam-

bert, all on a single program, and that the opportunity was appreciated was attested by the fact that the concert netted \$780 for charity.

Prince Joachim Albrecht of Prussia, who has composed several works for orchestra, has just completed a ballet, "In the Studio," which will be produced shortly in Wiesbaden.

GRISWOLD IN BERLIN

Baritone a Social Lion—Will Spend the Summer in Switzerland

BERLIN, June 15.—Putnam Griswold, the American baritone, and Mrs. Griswold are being lionized socially by their many Berlin friends during their brief stay here before going to Salsomaggiore and the Italian Coast. After a fortnight there they will leave for Switzerland to spend the remainder of the Summer. Mr. Griswold arranged this week to sing several times at the Royal Opera at Wiesbaden in the Fall before resuming his work at the Metropolitan Opera House. He will also probably be heard a few times in Vienna.

Mr. and Mrs. Griswold attended a performance at the Berlin Royal Opera this week and the baritone was singled out for a particularly gracious recognition from the Kaiser. Griswold is one of the Kaiser's favorite artists. "There is one of my American singers," said His Majesty, pointing him out to the King of Bulgaria, who shared the imperial box.

Even Critics Asked to Pay at Première of New Strauss Opera

BERLIN, June 15.—Even the critics are asked to pay for seats at the première in Stuttgart, October 24, of the new Richard Strauss opera, "Ariadne auf Naxos." Berlin critics have received their invitations accompanied by a bill for \$7, but almost all of them have returned them. The idea of asking the critics to pay is almost unparalleled and apparently they resent it. Those of the general public who want to attend the first performance will have to pay from \$25 to \$30 for seats. Frieda Hempel is to have the principal part in the new production. She will leave for America immediately after the Stuttgart performances.

MacLennan a Popular Berlin "Tristan"

BERLIN, June 15.—Francis MacLennan, the American tenor, ended a highly successful season at the Royal Opera this week with a much applauded performance of *Tristan*. The house was crowded and there were numberless curtain calls for the tenor. Mr. MacLennan and his wife, Florence Easton, also of the Berlin Opera, will leave next week for a vacation in Switzerland. They will return in the Fall for another season at the Royal Opera.

ACQUAINTING US WITH FOLK-SONGS OF THE RUSSIANS

American Audiences Appreciative of the Worth of This Peasant Music as Sung by Albert Janpolski, Baritone—Influence of Folk-Songs Upon the Other Arts—The Songs That Accompany Labor

In spite of the fact that it is hardly necessary, at this stage of musical development in America, to call attention to the beauties of folk-song, and particularly to the wonderful folk-songs of Russia, the relation of folk-music to the various arts has rarely been made a topic of discussion; and this would seem to prove that only too rarely do we stop to consider what the influences are and have been that have enabled the great men of the past to produce their master-works.

That Russian composers have found inspiration in their country's "songs of the people" has long been recognized, for, in the compositions of Tschaikowsky, Rimsky-Korsakoff, Moussorgsky, Rachmaninoff, Glazounow and many others, one can go but a little way without encountering thematic material which is immediately recognizable as folk-song. A musician who has devoted much time and considerable study to the music of his country people is Albert Janpolski, the Russian baritone, who this season has appeared a number of times in concert in boyar costume, singing the songs of the peasants of the Empire of the Czar. Mr. Janpolski has collected complete sets of pictures—a number of which are reproduced above—of the Russian people at their various occupations, during which they sing their songs.

After an afternoon's research in the Slavonic Department of the New York Public Library, where Russian folk-lore may be studied by those who are interested,



Types of Russian Life That Are Represented in the Folk Music of That Country. The "Song of the Working People," the "Tschumak's Pipe Song" and the "Water Carrier's Song" Are Shown. In the Center Is Albert Janpolski, the Baritone, in Boyar Costume

and Pukureves, have received artistic impetus through these melodies of the soil. Lermontow, that inspired singer of nature, first heard his message through those songs which speak of the brooks and the fields, of the brilliant Summers, the long and dreary Winters, the Rivers Volga and Dnieper; Tolstoy, surely one of the most eminent figures in literature in the last fifty years, frankly confessed that the realistic situations and the plots on which he built

song; but this is not so, for with every kind of labor and also with the various kinds of amusement enjoyed by the people are associated many songs. These melodies have arisen spontaneously and are sung over and over again from one village to another. One may readily see why the Russian people sing with such facility; these songs were brought into being to brighten the long evenings of the very severe Winter and were sung by groups of singers. The 'builiani,' which are long historic or romantic narratives, were sung in this manner, often requiring a number of evenings to complete them, and frequently a number of weeks. This custom, which has prevailed for centuries, has been preserved by the peasants and in these 'builiani' one finds the most striking examples of primitive folk-song. They also were and are of use in keeping up the atmosphere of days gone by and of fostering patriotic feeling.

"These 'builiani' have also been of service to Pushkin, the greatest of all Russian poets, who in his epics, ballads and librettos has used these narratives with wonderful effect. 'Mazepa,' 'Boris Godounoff' and a number of other Tschaikowsky and Moussorgsky operas were composed to Pushkin's poems and these works, though they are not in the répertoire in this country, though we have been expecting 'Boris' at the Metropolitan for a few seasons, are among the most important works in opera-houses in Russia.

"As far back as the time of Peter the Great, these 'builiani' were sung at court by groups of gentlemen-singers, called 'Boyar-Pievzi,' who correspond to the Troubadours of France, the Bards of England and the Minnesingers of Germany. They were men whose art was the singing of these narratives, in which events of historical importance were treated in musical fashion."

Our Audiences Receptive

American audiences have been given some insight into this form of entertainment during the musical season just past, when Mr. Janpolski made a departure from his customary recital and oratorio work and appeared in a number of concerts in 'Royal Russian Boyar costume,' as in the accompanying picture, in programs devoted solely to Russian music. He was received everywhere with splendid enthusiasm and was made to feel that the music of Russia has its appeal even in so remote a country as the U. S. A.

"Of the individual songs, which I have selected, I will say but a few words. The pictures, which accompany them, are many of them by Russian masters; and here let me state that Russia has selfishly guarded her art treasures, particularly her paintings. Maikowsky's paintings of the working classes, Weretschagin's war paintings and Pukureves's wonderful canvases of

life at court, all of which are exhibited at the Tretowsky Gallery in Moscow, are the greatest. These masters were stimulated by the songs, as were our famous composers. Their works, which are only now becoming known throughout the world, contain those same intense sincere qualities which have made the music of Tschaikowsky, Rimsky-Korsakoff and many other Russian composers so much admired everywhere.

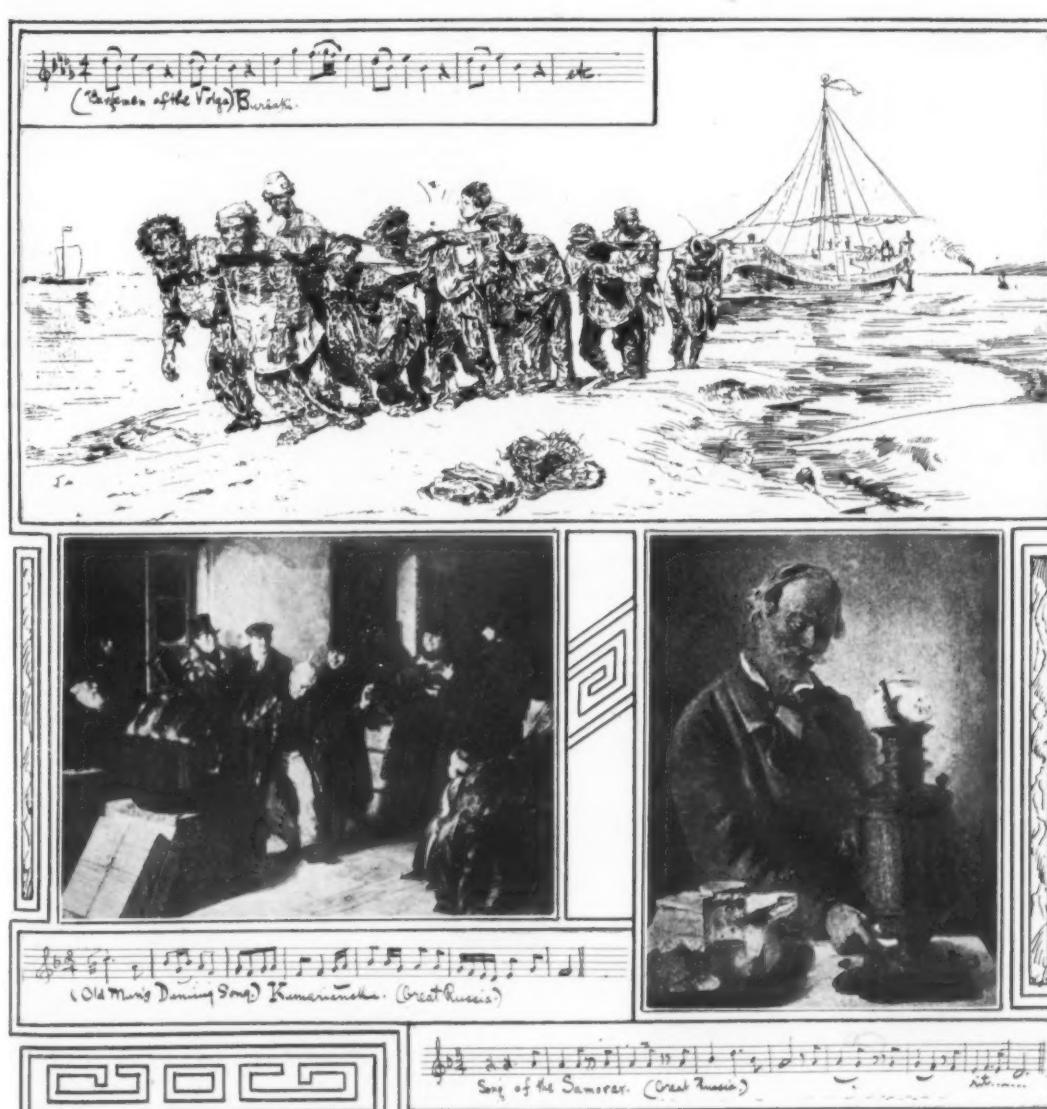
"For example, the 'Tschumak's Pipe Song,' a typical song of Little Russia, with its melody at a fairly moving tempo, shows us the mood of these men as they converse with each other smoking their long pipes; in spite of the apparently joyous character there is a trace of sadness in the song. Then, the 'Water Carriers' Song,' serene, yet sad, is surely a fitting melody to the work which these young girls do. The famous 'Ai Uchnem' or 'Song of the Volga Barge Men,' perhaps the best known of all Russian folk-songs, is wonderfully expressive of the years of oppression as serfs which these people have endured, hauling the boats from the river, engaging in an almost hopeless battling against fate. On the other hand, the Russian peasant has his lighter moments, as exemplified in the 'Kamarianska' or 'Old Man's Dancing Song,' in which an old man begins dancing with little restraint and then sings this melody, the bystanders joining him. Peculiarly characteristic is the 'Song of the Samovar,' the old man taking an indescribable pleasure in the comfort of his pot of tea; this melody, cast in minor mode, has a pathetic strain, yet one may hear in it that feeling that brings joy to the heart of the peasant.

"Tschaikowsky has employed a 'Reaper's Song,' a rather exuberant melody in his opera 'Eugen Onegin,' using it in a 'Chorus of Reapers'; the 'Ai Uchnem' has served Glazounow in one of his orchestral suites in which he has harmonized it with characteristic colors and made the melody even finer than in its original setting.

"The song which is sung at dinner in praise of the Russian soup or 'Borsch' is another melody that is essentially of the common people. The peasants gather around for dinner and while the soup is being served, the song is sung by all. It is sung in the spirit of joy, in thankfulness at their having their daily bread, for the Russian peasants have little to rejoice in and even the smallest possession means much.

"And so in singing these songs, knowing these melodies from childhood, I feel every emotion that the Russian knows as he does his work; the folk-lore of Russia is perhaps richer than that of any other country and there is a great variety in the songs. America may acquire much that is valuable musically from a closer acquaintance with them.

A. W. K.



The Famous "Song of the Volga Barge Men," the "Old Man's Dancing Song" and the "Song of the Samovar," Illustrating Phases of Russian Life

Mr. Janpolski spoke of his country's music to a MUSICAL AMERICA representative: "Not only have the great Russian composers felt the influence of these songs, of which I shall speak later, but I may go further and say that our noted poets and dramatists, Pushkin, Lermontow, Tolstoy, and the painters, Maikowsky, Weretschagin

his stories were suggested to him entirely by the folk-songs.

Songs Without Number

"These are so numerous that one can speak of but a very few and give any idea of what they are like. One might say that with every trade and occupation goes a

STRANSKY ENGAGED TO AMERICAN GIRL

Philharmonic Conductor to Wed
Miss Doxrud on June 24
in London

LONDON, June 14.—Josef Stransky, the conductor of the New York Philharmonic Society, is to be married in London on June 24 to Marie Johanna Doxrud, whom he met in New York during his first American season. Mr. Stransky confessed this week that his presence in London was due to this engagement as well as to his appearance with the London Symphony Orchestra as guest conductor.

Miss Doxrud is now visiting at the London home of an aunt. The marriage will take place at the registry office in London, and afterwards Mr. Stransky and his bride will go to Zurich for a church wedding, with the ceremony performed by a clergyman who has been a friend of Mr. Stransky for a long time. The honeymoon is to be in Marienbad. In early October Mr. Stransky is to conduct orchestras in Dresden and Prague, and on October 15 the couple will sail for New York.

The announcement of Mr. Stransky's engagement comes as no surprise to the inner musical circles of New York, for the popular conductor met Miss Doxrud soon after his arrival in America and his courtship continued through much of last season. The wedding will be a sort of Philharmonic family affair, for while the bride-to-be is Norwegian by birth and a daughter of the captain of the Red Star Line's flagship, the *Lapland*, with her home in Philadelphia, she is a protégé of Mrs. William Loomis, one of the members of the Philharmonic board, with whom she spends much of her time.

The bridegroom will not contribute the only musical talent to the union, for Miss Doxrud is a musician herself, and formerly sang in the quartet of St. Bartholomew's

Church, New York, when Leopold Stokowski was the organist and choirmaster. Miss Doxrud is also an accomplished linguist. With Mrs. Loomis she was a constant attendant at the Philharmonic concerts and



Marie Johanna Doxrud, Bride-to-Be of Josef Stransky, Conductor of the New York Philharmonic Orchestra

it was thus that she met Mr. Stransky. The latter is a widower, his wife having died just previous to his coming to America.

opening and closing the program, and playing a Quartet by Fasch and the Debussy Quartet. The Zoellners will have no vacation this Summer as they are booked solid until the last week in August. Engagements for next season for the Quartet are New York, three private musicales and three public recitals; Boston, two; Pittsburgh, New Haven, Washington, D. C., Youngstown, Akron, Columbus, Cincinnati, Indianapolis and Chicago. There is a possibility that later in the season they will go as far West as the Pacific coast.

ANOTHER AMERICAN SUCCESS

Miriam Ardini Singing Leading Rôles in Opera in Italy

Miriam Ardini, the American soprano, who recently made such a successful début in Italy, has been engaged at the Opera House of Como and Geneva to sing the leading rôles in "Lucia" and "Rigoletto" during the month of June.

Miss Ardini has received a number of offers for other engagements, but will devote the remainder of the Summer to studying new rôles.

Miss Ardini has been coaching in répertoire for the last six months with Guglielmo Benvenuti, of Milan, but the foundation of her musical success was laid by S. William Brady, the New York singing teacher, with whom Miss Ardini studied voice placing and répertoire for three years.

Elizabeth Clark Sleight's Vacation

Elizabeth Clark Sleight, the New York voice teacher, has had such a busy season that she has decided to rest during the entire Summer. She left New York on June 17 for Prout's Neck, Me., where she will remain until August 1, when she will go to Bass Rocks, Gloucester, Mass., for the balance of the Summer.

NEW PROGRAM EDITOR FOR THE PHILHARMONIC

W. H. Humiston, Composer and Conductor, to Write the Explanatory Notes in Place of Krehbiel

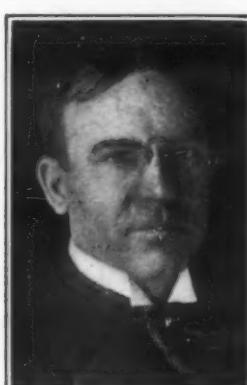
Announcement was made this week that W. H. Humiston, composer and conductor, had been chosen to succeed H. E. Krehbiel, music critic of the New York *Tribune*, as program annotator of the New York Philharmonic Society. Mr. Krehbiel's many other duties will prevent his continuing in this capacity.

Mr. Humiston has been conducting opera on the "road" for the last two or three seasons and arrived in New York from his most recent tour in the West a few weeks ago. He is the composer of a number of large works, among which are his "Southern Fantasy," for orchestra, performed in New York at a concert of the People's Symphony Orchestra under Franz X. Arens some five years ago; a Suite in F Sharp Minor, for violin and orchestra, played for the first time at the MacDowell Festival at Peterborough, N. H., last Summer, under his own direction, and since played by Maud Powell on her last tour; a dramatic scene, "Iphigenia," for soprano solo, chorus and orchestra, and a number of songs, all of them published by Breitkopf and Härtel, Leipzig.

Mr. Humiston was a favorite pupil of Edward MacDowell in composition. He has had much experience as a critic, having been assistant to Henry T. Finck, on the *Evening Post*, for a number of years. His knowledge of conditions in America and familiarity with the requirements of concert audiences, as well as his wide acquaintance with musical matters in general, eminently qualify him for his new undertaking.

Busy Summer for Zoellner Quartet

The Zoellner String Quartet has been engaged to play for the New York State Music Teachers' Association on June 27,



W. H. Humiston



Miriam Ardini

PARIS WELCOME FOR AMERICAN BARITONES

Messrs. Clark and Seagle Among Their European Admirers—
Miss Cheatham's Plans

Bureau of Musical America,
No. 5 Villa Niel XVII,
Paris, June 6, 1912.

CHARLES W. CLARK, the noted American baritone, will return to his Paris home on July 1 and will remain in Europe all of next season. Mr. Clark's Paris friends have followed with much interest the success of his American tour, in which he has given more than eighty concerts. The impatience with which his admirers are awaiting his definite return to this city foretells a cordial reception.

Oscar Seagle, the American baritone, has returned to his Paris home, after an extensive tour of the United States. He is already busy with a large class of pupils and will remain in Paris all Summer to devote his entire attention to his class. He is booked to return to America in February, 1913, when he will make a concert tour lasting until June, 1913, under the management of R. E. Johnston.

Kitty Cheatham has just left for London, where she is to give recitals during the season which is now at its height in that city. She will return to Paris in about a month, and after spending a month with some friends in the beautiful little village of Moret, near Fontainebleau, will make a professional tour of Germany. Miss Cheatham, who was sitting next to Saint-Saëns at the Châtelet during the great symphonic contest which took place last week, said to the *MUSICAL AMERICA* correspondent, as the child choirs were singing on the stage: "As I sit and watch these little children perform a paraphrase of the ancient philosopher occurs to me: 'One can best judge a country by its children!' See how the true characteristics of each nation are apparent in these children! They are sincere in their efforts and do not try to conceal their feelings."

The greatest musical festival in the world

has just closed in Paris after drawing to this city 50,000 competitors from all parts of the world. This musical fête, which lasted several days, was held this year in order to replace in a measure the universal exhibition which has taken place in Paris every eleven years for the last half century, but which was not given last year. More than 450 French and foreign musical societies took part, including 142 male orchestras, seventeen female orchestras, 108 choral societies, 155 brass bands, twelve trumpet bands, ten hunting horn societies, ten bugle and drum bands, ten symphonic orchestras and eight guitar orchestras. The United States was represented, as you know, by the Catholic Choral of the Paulist Fathers of Chicago.

There were imposing torchlight processions through the streets of Paris, the competitors marching between two rows of soldiers of the garrison of Paris during the evening tattoo. Every available hall in the city was retained for the eliminating competitions, which numbered several hundred. Cash prizes to the amount of \$100,000 were offered, besides countless medals and trophies. The organizing committee comprised ten world-famous conductors—Camille Saint-Saëns, Massenet, Charles Widor, Gabriel Fauré, Gustave Charpentier, Charles Lecocq, Claude Debussy, Puccini, André Messager and Sir Edward Elgar.

DANIEL LYND BLOUNT.

Brooklyn Apollo Club's Day of Jollity

The Brooklyn Apollo Club held its annual outing at Seagate, L. I., on June 15. Despite the bad weather a good representation of the active membership and many guests appeared. After the tenors had defeated the bassos in a game of baseball and a series of athletic events had been run off, a dinner was held at the Hotel Jefferson on Ocean Parkway. There the usual uproar of Apollo jollity occurred, followed by an eloquent narrative speech by Frederick Ward, one of the guests. Arthur Claassen, leader of the Brooklyn Arion Society, was also present. The program included several songs by the club and its guests.

G. C. T.

Miss Wakefield for Connecticut Festival

Henriette Wakefield is at her farm at Winsted, Conn., studying her rôle in the new Damrosch operetta, "The Dove of Peace." She will leave her farm on Monday to sing at the sixteenth Connecticut Sängerfest before five thousand German-Americans at New Haven.

The Philadelphia Orchestra

1912—Thirteenth Season—1913

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LEOPOLD STOKOWSKI



Photo by Haeseler.

Fresh from his brilliant guest appearances with the London Symphony Orchestra for the coming season of
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STORMY SESSION OF WESTERN VIOLINISTS

But Good Fellowship Reigns at
Banquet Closing Guild's
Convention

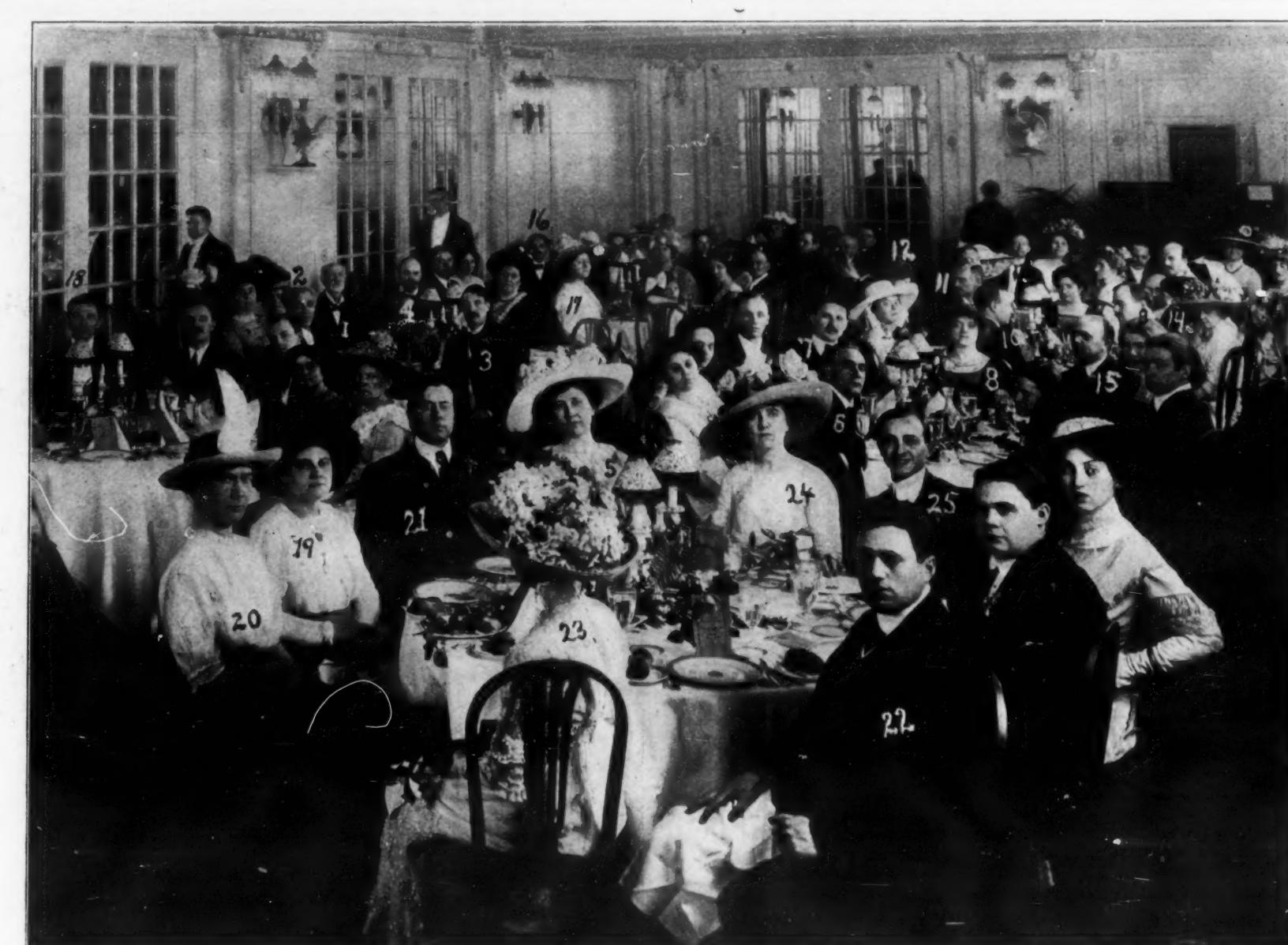
Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 18, 1912.

In spite of the somewhat stormy sessions indulged in by members of the American Guild of Violinists during the business meetings incident to their second annual convention, the closing banquet on Saturday evening in the Hotel Sherman was marked by an atmosphere of good fellowship and was attended by some hundred of the local musicians and their visiting guests. A few felicitous remarks by the newly elected officers and some informal musical stunts helped to while away the closing hours.

The Saturday morning session brought the election of officers of the National Guild for the coming year, resulting as follows: Bernhard Listemann, president, and Alexander Lehmann, vice-president, both of Chicago; Victor Lichtenstein, of St. Louis, secretary, and Ludwig Wrangell of Milwaukee, treasurer.

The business meetings of both Friday and Saturday mornings were livened up by a goodly delegation of wide awakes from down in St. Louis, where a local chapter has been conducted during the past year in a manner to cause the activity of the original chapter in Chicago considerable suffering by comparison, almost to the point of seeming "inactivity." Considerable added discussion was also occasioned by differences of opinion concerning the official organ, further accentuated by a seeming desire on the part of others to get something for nothing. In viewing such incidents it is plainly evident that the success of these movements requires payment of salaries in connection with the conduct of their business if it is really to be conducted on a business basis.

As to the musical part of the convention St. Louis again came to the fore on Saturday afternoon with a concert of chamber music, opening with E. R. Kroeger's Piano Quintet in F Minor, in which Mr. Kroeger was at the piano, supported by Hugo Olk, Benjamin Clay, Julius Silberberg and Emil Post. The work was one of considerable interest and was not only well played but deservedly well received. The Sinigaglia Serenade for String Trio and the "Gondola" for String Orchestra by Louis Victor Saar were also given interesting renditions with a solo part in the latter played by Joseph Gill. The Pugnani-Kreisler, the Joseph Joachim Variations and the Ferdinand Thieriot Concerto for Three Violins completed the Saturday afternoon program.



Closing Banquet of the American Guild of Violinists, Sherman House, Chicago, Saturday evening, June 15: 1, Bernhard Listemann; 2, Alexander Lehmann; 3, Ludwig Wrangell, Milwaukee; 4, Hugo Olk, St. Louis; 5, Ada Taylor; 6, Earle R. Drake; 7, Nicholas de Vore; 8, Theodora Sturkow-Ryder; 9, Ernest R. Kroeger, St. Louis; 10, Walter Spry; 11, Anton Foerster; 12, Birdice Blye (behind the hat); 13, Virginia Listemann; 14, Heniot Levy; 15, W. S. Gerts; 16, Max Fischel; 17, Carola Loos-Tooker; 18, Antonin Blaha; 19, Charlotte DeMuth Williams; 20, Amy Jones; 21, John R. Dubbs; 22, Maurice Boldblatt; 23, Miss Townsend; 24, Clara Thurston; 25, Tom Purcell

soliloquy" for String Orchestra by Louis Victor Saar were also given interesting renditions with a solo part in the latter played by Joseph Gill. The Pugnani-Kreisler, the Joseph Joachim Variations and the Ferdinand Thieriot Concerto for Three Violins completed the Saturday afternoon program.

The Friday evening concert given by members of the Chicago chapter opened with Brahms's Piano Quintet, played by Anton Foerster, Bernhard Listemann, Earl R. Drake, George Colbourn and Karl Klammersteiner. The Schumann Quintet came later on the program with Heniot Levy, Alexander Krauss and Melvin Martinson, and a cellist whose name apparently did not deserve place on the printed program but whose tone in the occasional

solo passages was one of marked distinction. The Wagner Quintet and Finale from "Lohengrin" as announced on the program proved to be the "Königsgebet," and the ensemble of chorus and five solo voices from the first act. It was given with the chorus left out, by Joseph Schwickerath, Virginia Listemann, Marie White Longman, John B. Miller and Karl Former, the latter instead of Kirk Towns. It was recalled for a second hearing. The rest of the program was so far from the one announced that a foreigner in Chicago could not be expected to keep track of it all. A Vivaldi Concerto for three violins and a substituted Hermann Trio, also for three violins, found place on the program, the latter led by Charlotte DeMuth Williams, whose splendid tone coloring com-

elled the inquiry which led to her identification. John B. Miller added two mock-Strauss songs at the point on the program indicated by "4—Songs."

The test of violins which occurred early Saturday afternoon was hardly authentic, in that the judges were too promiscuously chosen to be really classed as experts. At any rate, the violin which received their critical approval was one that, although entered in the class of old violins, inquiry proved to be of manufacture within the past three years but from old woods. Some excellent exhibits were on display in adjoining rooms by various of the violin and music dealers, which helped to make the odd moments between sessions quite as interesting as any part of the convention.

NICOLAS DE VORE.

ALL-SEASON AMERICAN TOUR FOR QUESNEL

Tenor to Fill Long List of Concert and
Recital Engagements Under Direc-
tion of Wolfsohn Bureau

Albert Quesnel, tenor, who has spent the last few years touring and singing in concert with noted artists and organizations in Europe and America, will spend the whole of next season in this country, appearing in concert and recital under the direction of the Wolfsohn Bureau.

Although of French parentage Mr. Quesnel has devoted much of his concert work to America. He has appeared with the leading organizations in New York, Boston, Pittsburgh and other cities and has toured extensively with the New York Symphony and Boston Festival Orchestras. During his last visit to Paris Mr. Quesnel sang at the Opéra Comique, with the Colonnes and Lamoureux Orchestras, the Bach Society, the Handel Society, the Schola Cantorum under Vincent d'Indy, and in Bordeaux, Lyons, Marseilles, Rouen, Havre and other French cities. In England he appeared with organizations under the direction of Sir Henry Wood, Sir Frederick Bridge and Mr. Gill, and in Brussels under the noted composer, Edgar Einel.

In 1910-1911 Mr. Quesnel was the tenor soloist with Mme. Melba in a transcontinental tour of Canada and the United States, and in the Spring of 1911 was again soloist on tour with the New York Symphony Orchestra. After the close of this tour Mr. Quesnel sailed immediately for Europe and filled engagements in Paris and

London. Immediately following these engagements he sailed for Australia, where



Albert Quesnel, the American Tenor,
Who Has Toured World with Cele-
brated Artists

he was the first tenor with Melba's grand
opera company.

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been opened in Moscow.

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Former Crown Princess Wins Separation Suit Over Pianist-Husband

FLORENCE, ITALY, June 16.—The former Crown Princess Louise of Saxony has at last obtained a decree of separation from her husband, Enrico Toselli, the pianist. It will be recalled that the Princess eloped with André Giron, music teacher of her children, before she married Toselli.

Benjamin E. Berry for Chautauqua

Benjamin E. Berry, who has been soloist at Grace Church for the past season, has been engaged as one of the soloists at the Chautauqua for August. Mr. Berry will take part in eleven concerts and four Sunday evening sacred concerts. Among

the works to be performed will be "King Olaf" by Carl Busch, "Sleeping Beauty" by Cowan, and Mendelssohn's "Hymn of Praise." Mr. Berry will spend July in New Hampshire, and expects to return to New York in the early Fall.

American Violinist Tours Denmark

Louis Persinger is now making his first tour of Denmark, where his brilliant playing is making a deep impression. He has been engaged to deliver six lectures and give five recitals in the Coburg Meister Schule course. His American débüt will be made in Philadelphia with the Symphony Orchestra at the concerts October 30 and November 1.

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New Triumphs of Christine Miller

*America's
Distinguished
Contralto*

AT THE CINCINNATI AND
NORTH SHORE MUSIC
FESTIVALS

"Elijah" at the Cincinnati Festival,
May 7, 1912

Christine Miller, a very gifted young contralto, sang the small part of the Queen in beautiful style and with security.—*Cincinnati Enquirer*, May 8, 1912.

High praise must go to petite Christine Miller, yclept the "little giantess." Unequipped with the prestige of lands abroad, unsupported by training in Europe's master schools, yet splendid in choiceness of diction, strength of technic and power of interpretation. She is the pride of her native land, example to Cincinnati's Conservatory pupils of achievements possible for the American bred and schooled girl. In the part of the Queen, little fell to her lot, but that little she dignified by rare authority of enunciation.—*Cincinnati Commercial Tribune*, May 8, 1912.

Christine Miller has a rich contralto voice, well schooled, and sang the small part allotted to her with fidelity to the text and fine dramatic effect.—*Cincinnati Post*, May 8, 1912.

Christine Miller had but the small part of the Queen's Voice, but in that displayed qualities which astonished some who had heard her under more ambitious conditions. Richly endowed with a true contralto voice, with temperament and with sym-



pathy, Miss Miller may be considered as an English singing contralto whose oratorio work is to be one of the successes of her career.—*Cincinnati Times Star*, May 8, 1912.

Bantock's "Omar Khayyam" at the North Shore Festival, Evanston, Ill., June 1, 1912

Miss Miller, altho' burdened with an ungrateful part, again impressed with the beauty of her voice and the thoroughness of her musicianship.—*Chicago Tribune*, June 2.

The soloists—capable, all three—were saddled with difficult and not at all showy parts. Christine Miller, with her smooth, flexible contralto voice, sang the music of the "Beloved"

beautifully.—*Chicago Inter - Ocean*, June 3.

The three solo parts are difficult and often ungrateful. Christine Miller was highly satisfactory as the "Beloved."—*Chicago Record - Herald*, June 3.

"The Beatitudes" at the Cincinnati Festival, May 8, 1912

Christine Miller also sang exceptionally well, in good oratorio style, and with taste and discrimination.—*Cincinnati Enquirer*, May 9, 1912.

Christine Miller once more established her calibre as a finished artist by authoritative rendering of "Death, Cruel Tyrant."—*Cincinnati Commercial Tribune*, May 9, 1912.

ADDRESS ALL INQUIRIES

1003 HEBERTON STREET, PITTSBURGH, PENNSYLVANIA



Dear MUSICAL AMERICA:

Stransky's engaged and Oscar Hammerstein's coming back home!

Such were the two delectable pieces of news which presented themselves to my information-starved and news-hungry soul at the close of last week! I really feel like bestowing some sort of decoration on these two worthy gentlemen for their kindness in "starting something" at a season of the year when the world seems to be void of everything but what *Bunthorne* in "Patience" calls "placidity emetical." My thanks and congratulations to Mr. Stransky, my sympathy and thanks for Mr. Hammerstein!

* * *

I speak of sympathy in my mention of dear old Oscar, not because he has made up his mind to return to New York—heavens knows, nobody is happier to have him in our midst again than I—but because I realize that he has had to acknowledge himself beaten. His business manager said so very plainly when he came back from Europe last week and intimated that Hammerstein has his eye fixed on New York as his next center of operatic operations.

The London Opera House is a fiasco—the most inveterate optimist will not try to deprive it of that unhappy distinction. Londoners won't pay Covent Garden prices anywhere but at Covent Garden, and obviously enough Hammerstein, not being entirely the reincarnation of Croesus, cannot afford opera of the five or six dollars-a-seat brand for mere theater prices. It's the sad old tale of Thomas Beecham all over again, and this time on a more elaborate scale.

* * *

Oscar and his well-wishers attached a more or less forlorn hope to the de Walden-Holbrooke "Children of Don." Alas! Last Sunday morning's papers recorded a mournful chronicle. You have spoken of it elsewhere, no doubt, so there is no use in my dwelling on the painful details of the slaughter. Apparently the London critics were not as kindly disposed to it as ours were to "Mona." "The Children of Don" looks like a real *coup de grâce*. The British commentators seem actually to gloat over the discomfiture of a native composer.

* * *

Will Hammerstein tempt fate in New York again? It is whispered that by the payment of \$200,000 the prohibitive clause in his contract with the Metropolitan can be exorcised. I am not prepared to say that under ordinary conditions his return to opera would be desirable. The old competition with the Metropolitan, while it had its numerous advantages, was financially destructive to all concerned. Unless ample provision to the contrary were made it would likely be so again.

The one vulnerable spot which Mr. Hammerstein might find in the artistic armor of the Metropolitan would be French opera. I question whether he could possibly improve on their Italian and German performances. If he should return French opera would be the one to reap the most material benefit. Perhaps were he to limit himself to French opera—but let me pause before indulging in misty speculation and conjecture.

* * *

If Hammerstein does seriously intend giving opera in this country again might it not be a good idea to try the Pacific Coast? Who knows what he might be able to accomplish in such a place as Los Angeles? I wonder whether the Western idea has ever suggested itself to him. Who knows what great possibilities may be latent in it?

It seems eminently fitting that New York, which was the first place really to proclaim Mr. Stransky's abilities at their true worth, should also have furnished him with a bride. I was immensely pleased to hear of the romance, for I know how lonely a man Mr. Stransky was when he first came to America last Fall, shortly after the death of his first wife. One of his very first acts on reaching his hotel after leaving the steamer, I know, was to have his deceased wife's picture hung on the wall of his room, and this he would point out with pathetic pride to all who visited him. It would have been surprising, though, had no woman soon lost her heart to one of so charming a personality and such distinguished abilities.

* * *

I have never been quite sure of the status of my reputation among London music critics, but a few days ago I learned that one of them, at least, is amicably disposed toward me. This particular friend is Richard Capell, critic of the London *Daily Mail*, who has lately had the kindness to write me at some length about what he calls "a humorous combination of blasphemy and *lèse-majesté*, unfitted for London consumption." Now you know things unfitted for London consumption are precisely what are most likely to tickle my soul, so I herewith desire to thank Mr. Capell with all my heart for his thoughtfulness.

Mr. Capell ran across these dreadfully blasphemous things in Paris, where in his capacity as critic he attended an open air concert given in the Place de l'Hôtel de Ville on a Sunday by a choir from Sheffield and Leeds. The affair was under the auspices of the Paris City Council. The choir sang "God Save the King." According to the official program this was "God Shave the King." Later they gave Sullivan's "Hail Gladstone Light." The program was of a different opinion and described this as a "Chorus from Handel's 'Messiah'." Still, Sullivan could ape Handel so cleverly when he wanted to that such a mistake is not the most unpardonable sin in the world. However, one of the newspapers went the program one better by calling it "Hail Gladstone Light."

And to cap the climax, all this on a Sunday! I well believe that my friend Capell shuddered at the thought of telling his fellow citizens about it and that he experienced a sense of relief when the idea of appealing to me entered his mind.

* * *

It certainly must have been a festival and a half, to judge by the rest of Mr. Capell's letter. "The chaos during the military and brass bands' competitions on Sunday cannot be conceived," he writes. "At the Trocadéro jury and audience waited from 11 a. m. till 4 p. m. for the military bands which failed entirely to find the place of the competition. An English band appeared at 10 a. m. (an hour too late) without having breakfasted. The City Council had graciously allotted them quarters at Saint-Ouen, which the night before they had found after a five-hour search. . . . One South London Choral Society spent the night on the boulevard." (Naughty, naughty choral society!) Further to pile up the list of indignities, it appears that the audience had to wait three hours, or so, the next morning for the concert to begin, and when it did take place the test pieces sung "were of the most trivial and empty nature."

Under such distressing circumstances it strikes me that the audiences should have been the real winners of the prizes. It looks to me as though Paris might take some lessons from our American towns that are addicted to May festivals!

* * *

I see, according to your estimable Milan correspondent, that at a recent concert at the Scala under Safonoff's direction the only number on the program that was of indisputable beauty was "Beethoven's Symphony in E." What is this, pray? One of those Beethoven "novelties" that seem to be cropping up so plentifully nowadays? I know my Beethoven fairly well, but I have never yet run into the E Major Symphony. However, as it's of "indisputable beauty" I am willing to be introduced.

From the same source I learn that Tschaikowsky's "Marche Slave" is of too exotic a flavor for the taste of Milan! Ye gods and little Cossacks! And yet people will still speak of Italy as "the land of music!"

* * *

Here's what I found printed on the face of a postal card the reverse side of which bore a photograph of Jean Prostean, a Hungarian violinist:

Jean Prostean is a the most clever violinist. We heard him play the Tchaikowsky's concerto with orchestra and two pieces of Paganini, the Witches Dance and Palpiti. This artist proved great musical comprehension and the tears were in the public eyes. Budapest.

The violinist Jean Prostean stupefied the public by his extraordinary technick. Goldmark, the Hungarian Melodies from Ernst and the Scenes of Csarda from Hubay, were perfectly interpreted.

The birds in the mountain composed by himself is a charming "fantaisie" full of life and finesse. The prince of Cobourg which honored greatly the concert by assisting himself on his toes congratulated heartily the artist. Abazia.

* * *

I have always heard that Leschetizky (or "Leschitzky," as the *Times* makes bold to headline him) is very exacting, impatient and irascible, and that he has caused his students—that is, those of the fair sex—to shed many tears. Now, at last, he is accused, how justly or unjustly I cannot say, of boxing the ears of one of them.

A European teacher need not think that he understands Americans by a mere knowledge of the Eastern variety. He is likely to discover a different temper in the Westerners. In this case it was a pupil from Los Angeles (soft "g," if you please), only it was not the pupil herself who retaliated, but her mother who was not to be outdone by any Leschetizky in the direct expression of her feelings and sentiments.

Mrs. Smith, the pupil's mother, says Leschetizky, forced her way into the music-room where he was busy with pupils, and when he told her certain things about her daughter, somewhat unpleasant, if true, she shouted repeatedly at him: "You lie, you lie!"

Really it sounds just like an American presidential convention.

Thus the Americanization of the world progresses. Europeans do not need to come to this country to observe our institutions, but can become familiar with them right at home. Hereafter it will not be possible to hurl jibes at the noted Europeans who declare that it is not necessary to come to America to understand it.

Well, if the pupil's ears were really boxed I hope it was because she really needed it, and that it did her some good. Young American pupils contemplating European study should take notice of this event, and, to avoid having their ears boxed, should stay at home.

* * *

The pseudo-Scriptural injunction, "Verily, if a man bloweth not his own horn, by whom shall his horn be blown?" finds contemporaneous exemplification in the highest royal circles in Berlin—in fact at the very center of the royal circle. Emperor William has a new auto-horn with five notes of the musical scale, which plays tunes. Moreover, no one else in Germany can blow it, or even one like it.

At first thought this would lead one at once to associate the Kaiser with Charlemagne's dauntless hero Roland, who had a horn which made a sound like the roaring of the sea and the shaking of mountains, and which no one but himself had the power to blow. It was when he met his death by treachery at Roncesvalles that he blew upon his horn, thereby calling back Charlemagne, not to his aid, for a Roland would not seek aid, but to find his body.

Power nowadays, however, is of a different sort. Instead of being exerted through magic it is exerted through the police force. It is not that no one else is able to play on the Kaiser's horn, but merely that the police will not let them. Certain over-venturesome motorists who have adopted approximations of the Kaiser's horn have received suggestions as to the inadvisability of such a course, which suggestions, it is understood, have been acted upon.

However, we will have the horn in America. A well-known Wall Street man (did you ever notice how they are always on Wall Street? One would think there was no one at all on Pine or Nassau) says he is going to take his chances in blowing it along Riverside Drive. We are not told what tune the Kaiser plays on his horn, though it has been reported that he uses Wagnerian motives. Here in America we will probably tune up the horn to "There's a Girl in Havana." For mine, however, I expect to use the "bear" motive from "Mona."

If Ludwig Second of Bavaria had a Wagner all to himself Emperor William has at least a horn all to himself on which he can play Wagner.

Since the Leoncavallo days—but that

gives me a thought—the names of the opera which the Kaiser commissioned the Italian composer to write was "Roland of Berlin"! Roland—do you get it? There is more in this Roland matter than appears on the surface.

Here is the Kaiser, like Roland, with a horn that no one but he can blow, and when he has an opera written it is "Roland of Berlin." Does the Kaiser consider that he is the reincarnation of the Roland of old? I should not be surprised if this were the case.

But as I was saying, since the Leoncavallo days the Emperor, unlike Ludwig II, has singer pets rather than composer pets. It may not have pleased the Kaiser that so little attention was paid by the German press to the magnificent reception accorded the German squadron in New York, and that he has wished to emphasize his favor for Americans by his very pronounced salutation to Putnam Griswold when the latter, on his return to Berlin, appeared at the Berlin Opera in a box quite near the royal box. His Majesty leaned over to his royal guest, King Ferdinand, and said, with accents of pride: "That is one of my American singers, Griswold."

Some people are fond of the salutations of kings, and others do not care for them at all. Goethe made much of them and Beethoven had no use for them whatsoever, not even observing, on his part, the formalities of such an event. None the less, we know that it pleased him to be noticed by royalty; the reason for which can be traced probably to the fact that it gave him genuine pleasure to see proud pomp and circumstance pay honor to sheer brains. Beethoven was not vainglorious enough to care whether it was his particular brains or not, but the principle of the thing would be one to appeal to him. Theoretically, we in America do not care much for the nods of kings. However, if such a nod implies another nation's recognition of our art and artists, then it gains a meaning for us.

* * *

I have been trying to avoid, as long as I could, mentioning Marc Lagen, but I cannot stand him off any longer. Our orbits intersect frequently, and his numerous requests for mention in my letter and my equally numerous failures to fulfill his desires have brought me to the pass where, devil that I am, I can no longer look him in the face.

Therefore, to make life durable for myself once more, I am happy to take the opportunity of Mr. Lagen's appearance in a Spring suit of exceeding glory, light in color, with a highly refined vertical (N. B.) purple stripe, not to mention the jaunty curvular-brim straw hat, to redeem myself in his eyes and communicate to you a thing well worthy of mention, as well as of beauty and a joy forever.

The truth of the matter is, Mr. Lagen has told me several funny stories about himself, but I could not with honesty consider them up to the standard set by certain previous stories of his. So I sing the glory of his Spring suit.

Marc makes a fine figure on the avenue. Your MEPHISTO.

AMERICANS IN BERLIN

Popularity of Farrar's "Goose Girl"—Other Metropolitan Artists There

BERLIN, June 15.—Geraldine Farrar's brief season at the Berlin Royal Opera is adding to her already great popularity in this city. Her succeeding appearances as the *Goose Girl* in "Königskinder" have aroused impressive demonstrations.

Leo Slezak, the tenor, is spending several days in Berlin and is incidentally making some phonographic records. W. W. Hinshaw, of the Metropolitan Opera, is another recent arrival, and Glenn Hall, the tenor, who formerly sang at the Metropolitan, has come up from his home in Florence to confer with Geraldine Farrar regarding a joint concert tour of the United States next Fall.

Elmer Kaye Smith, formerly of the Aborn Opera Company, is in Berlin for purposes of study.

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A Few Records of CLARA BUTT-KENNERLEY RUMFORD RECEIPTS

Crystal Palace, London (Good Friday Afternoon, annually)
Average attendance, 25,000 Average receipts, £1,200 (\$6,000)
Queen's Hall, London (Good Friday Night, annually)
Average receipts, £510 (\$2,550)
Royal Albert Hall, London (12 recitals, annually)
Average receipts, £805 (\$4,027)
Melbourne, Australia (15 concerts)
Average receipts, £620 (\$3,100)
Sydney, Australia (14 concerts)
Average receipts, £717 (\$3,585)
Brisbane, Australia (4 concerts)
Average receipts, £515 (\$2,575)
Christchurch, New Zealand (4 concerts)
Average receipts, £579 (\$2,895)
Dunedin, New Zealand (2 concerts), £511 (\$2,555)
South Africa (28 concerts in 10 cities)
Average receipts, £500 (\$2,500)

STOKOWSKI IN LONDON

Further Comments On His Tremendous Success

DULWICH POST

An audience of quite exceptional proportions gathered at Queen's Hall on the 22nd inst. eager to hear the London Symphony Orchestra, lately returned from their successful tour abroad with Herr Arthur Nikisch, in a programme of music conducted for the first time in London by Herr Leopold Stokowski who, for the past three years has led with distinction the Cincinnati Symphony Orchestra. And it is gratifying to record that none were doomed to disappointment. The programme consisted of the masterly rendering of Wagner's Prelude to "Die Meistersinger," a charming performance of Debussy's "L'Après-Midi d'un Faune," a virile reading of Tschalkowsky's "Marche Slav." Glazounow's Violin Concerto in A (the solo part of which was admirably rendered by Mr. Zimbalist) and Brahms' noble Symphony No. 1 in C Minor. In the rendering of the last item the new comer achieved the highest distinction. Indeed, the work of Brahms has rarely, we believe, been heard to greater advantage. A strong, virile, compelling conductor, alive to the lofty dignity of the great classic, and permeated with its chaste and passionate spirit, he led the London Symphony Orchestra through a performance which will undoubtedly be numbered amongst its greatest achievements. It was a splendid triumph alike for the conductor and his forces, and aroused intense and enthusiastic appreciation. We look forward with the greatest pleasure to again hearing this noble work under the baton of Herr Stokowski.

LONDON STAR

On Wednesday afternoon M. Stokowski, the conductor of the Cincinnati Orchestra, made his first appearance in London. He is of Polish birth, is 28 years old and lives in Munich, when not engaged in Cincinnati. It is said that under his direction the Orchestra has made a rapid advance in public favor, and having heard him, one can well believe it. He has a fine control over his forces, and his read-

ings are sane and yet full of temperament, while his conducting of "L'Après-Midi d'un Faune" showed that he has imagination too. His interpretation of Brahms' First Symphony had many fine qualities. It was intellectual, yet never heavy, and he reproduced the romance of the opening of the finale impressively. His methods are restrained till a climax comes, and when it does come it makes all the more effect because of the preceding restraint. M. Zimbalist played Glazounow's Violin Concerto with great virtuosity and very artistically.

PALL MALL GAZETTE

Mr. Leopold Stokowski, who gave an orchestral concert at the Queen's Hall on Wednesday afternoon, is certainly a conductor of marked ability. He is the director of the Cincinnati Orchestra and, it is said, has given to this organization a position of real importance in the States. At this one cannot be surprised, for the first essential for success of the kind is his in a large measure, the power of bending the players to his will. There was every evidence of this command in the playing of the London Symphony Orchestra on this occasion, and it is done without wasted energy in the direction of extravagance of gesture. Mr. Stokowski's demeanour is on the quiet side, but his beat is exceedingly firm and authoritative. A fine test of his interpretative powers was supplied with the "Meistersinger" overture and the Brahms C minor symphony. The performances were masterly, the playing was very strong and vital in rhythm, the tempi, too, being generally satisfying. During the afternoon the clever Russian violinist, Mr. Efrem Zimbalist, was heard in Glazounow's concerto in A.

THE SCOTSMAN

This afternoon the Queen's Hall was well filled at an orchestral concert given by Mr. Leopold Stokowski, a young Polish musician who, practically unknown three years ago, has now become a factor of no small importance in the United States,

where he holds the post of conductor of the Cincinnati Symphony Orchestra, a body that owes its existence to the initiative of Mrs. W. H. Taft, wife of the President. On this occasion M. Stokowski had the co-operation of the London Symphony Orchestra, and the results obtained in the "Meistersinger" Overture and Brahms' First Symphony in C Minor at once made evident that we had before us a conductor of no ordinary abilities, and one who found no difficulty in making the players under him follow every moment of his nervous, sensitive beat. Debussy's "L'Après-Midi d'un Faune" found in him an equally sympathetic interpreter, the rendering M. Stokowski secured of the French master's work, indeed, being almost beyond criticism in the perfection of its delicate shading and soft-hued tints. Efrem Zimbalist appeared as the soloist at this interesting concert, and in Glazounow's violin concerto in A, a rather unique specimen of its class, his refined and fluent technique were displayed to much advantage.

DUBLIN DAILY EXPRESS

If Mr. Leopold Stokowski, who made his début at Queen's Hall yesterday afternoon as conductor of the London Symphony Orchestra, had any doubt as to his reception, it must have been dispelled very early in the programme. Although barely three years have elapsed since his artistic talent was first recognized, the young musician has, by his almost intuitive conception of the works of some of our greatest composers, forced himself to the front rank of classical conductors. The choice of numbers certainly covered a wide field, ranging as it did from very familiar examples of Wagner, Brahms and Debussy to the magnificent "Marche Slav," by Tschalkowsky, all of which were magnificently interpreted. The new conductor was assisted by that brilliant young violinist, Mr. Efrem Zimbalist, whose "Concerto in A," from Glazounow, won universal favor. Mr. Stokowski has left an impression upon British concert-goers which makes them eager for his next appearance.



CONCERT DIRECTION, DANIEL MAYER, LONDON

FRIEDA HEMPEL ESSAYS A NEW RÔLE

Coloratura Turns Dramatic Soprano and Achieves a Marked Success—Doings of Americans in Berlin Music—A Much Liked Revival of Cimarosa's "Matrimonio Segreto"—More Evidence of Dr. Muck's Popularity

European Bureau of Musical America,
Goltzstrasse 24, Berlin W.,
June 1, 1912.

FRIEDA HEMPEL, whose rapid rise to fame as a coloratura soprano is a matter of universal knowledge, ventured into a new field—that of the dramatic soprano, and has won an unequivocal success. Her appearance as *Elsa* in "Lohengrin" at the Wagner festival in Budapest brought a storm of applause which threatened to put to shame her previous ovations as a coloratura. In speaking of the "poetic charm of maidenly innocence," personified in her presentation of *Elsa*, "her rippling soprano, fresh as the dew," "her touching portrayal of the love-dreaming soul," and in a maze of similar expressions, it is suspected that the local critics exhausted their vocabulary of superlatives.

Judging by her reception in Budapest, Frieda Hempel, dramatic soprano, may become a dangerous rival of the famous coloratura of the same name!

Nellie Bryant, a young American singer who for the last year has been studying with Giacomo Minkowski, the Italian voice teacher, formerly of New York and now of Berlin, has been engaged as dramatic soprano for the Municipal Opera at Ulm. Miss Bryant enters upon her new duties on October 1, of the coming season.

Phadrig Ago'n, an Irish-American dramatic soprano and pupil of the Berlin vocal pedagogue, Franz Proschowsky, created a sensation on occasion of her appearance at the Bremen Stadttheater as *Brünnhilde* in "Götterdämmerung." As a result of her success in Bremen, this dramatic soprano has been engaged for forty guest performances during the coming season throughout Germany and Austria. She has already been booked for appearances at Wiesbaden, Frankfort, Leipzig, Dresden, Vienna, Munich, Prague, Budapest, and a number of other German opera houses.

Another successful pupil of Franz Proschowsky is Marguerite Mac Kinnon who has been engaged to sing in London and the British provinces, with the Primrose Opera Company. Gertrude Auld, also a pupil of this master, and who sang recently at Vienna, Florence, Milan, Parma and Genoa, has been engaged for the rôle of *Gilda* in "Rigoletto" at Budapest in place of Mme. Lipkowska. Still another graduate of the Proschowsky school is Marguerite Fiering, who has been engaged as soloist for the concert of the Westphälischer Musikverein in Bielefeld. Miss Fiering will also appear in concerts in a number of North German towns and later will sing at various opera houses in the rôles of *Marguerite* in "Faust," *Gilda*, and *Martha*. Mrs. Byrd-Trawick, also a Proschowsky pupil, has been engaged for a guest-tournee through Germany for the coming season. She will appear in the rôles of *Marta* (Tiefland), *Tosca*, and in "Fidelio." To complete the list, Mr. Proschowsky's pupil, the bass, Vivian Gosnell, has appeared with splendid success at a London concert in Bechstein Hall. For the coming season Mr. Gosnell will return to Germany to fill operatic engagements.

The Berlin Royal Opera season of 1911-12 will come to a close June 23. The opening of the season of 1912-13 is announced for August 20.

Engelbert Humperdinck's new villa in Wannsee, near Berlin, is nearing completion, and will be occupied by the composer some time in October. Humperdinck's health is still in a delicate state, and his physicians have warned him against

the resumption of his duties or of composition during the Summer months.

Two operas of Erik Meyer-Helmlund, "Traumbilder," and the merry episode, "Taglioni," were lately performed in the Kurfürsten Opera, which will close its season with Adam's "Village Barber."

Ralph H. Leopold, the American pianist and teacher of Berlin, is returning to the United States for the Summer. Mr. Leopold, who is a native of Philadelphia, sails for New York on the *Prinz Friedrich Wilhelm* from Bremerhaven on June 8, and will spend the greater part of the Summer in Philadelphia and vicinity. He will be heard in a few concerts in Cleveland, O., and elsewhere, and will return to Berlin to his duties as teacher early in September.

Revival of "Matrimonio Segreto" Gives Pleasure

BERLIN, May 29.—A delightful opera and a delightful performance were given to Berliners last week, when Cimarosa's "Il Matrimonio Segreto," that exquisitely humorous opera, was put on the boards at the Königliche Hochschule der Music. As will be remembered by readers of MUSICAL AMERICA, this work, which was produced for the first time in Vienna in 1793, was brought to life again last season at La Scala in Milan.

With the simplest of musical material the interest of the audience is held irresistibly from beginning to end. Perhaps this interest is awakened because the "novelty" and simplicity of such an ancient work stand as a relief in our tumultuous and often bizarre musical era. With a graceful adaptability to the various amusing moments of the plot, the music progresses with a sparkling expressiveness that represents nothing short of genius. The orchestration, to be sure, is apt to seem monotonous to modern ears, yet the pleasingly melodious effect of the entire work amply compensates.

The action is richly interspersed with piquant and humorous moments and the wit, though in accordance with the time of



Carolyn Cone, Chicago Pianist, Who Won Berlin's Praise in a Recent Concert

the opera, still strongly appeals to a present-day sense of humor. The performance as a whole was most creditable. The Philharmonic Orchestra, under the praiseworthy conductorship of Kapellmeister Richard Falk, showed great ability than on some previous occasions. Of the soloists, Franz Egenieff, as *Count Casalta*, deserves mention above all others. Elegant, distinguished, but ever lightly humorous and aided by his rich and mellow baritone, utilized as only one who has thoroughly mastered the art of singing could use it, Egenieff was the central figure of the even-

ing. A droll figure, also of vocal importance, was the *Geromino* of Max Menden, but of *Geromino's* two daughters, only the *Elisetta* of Adelheid Pickert proved satisfactory. Else Guenther-Vetter, as *Fidalma*, proved herself an artist of experience, while the tenor of Vladimir Nardow, as *Paolino*, was deplorably maltreated. The audience was large and evidently in a most receptive mood.

Two American Pianists Heard

With the loss of many thousand mail bags in the *Titanic* disaster, almost every regular correspondent has suffered, and thus a number of reports on the work of young American artists sent to MUSICAL AMERICA never reached their destination. Perhaps a repetition of the original reports in these cases may be permissible.

On Sunday, March 31, Carolyn Cone, a young pianist of Chicago, was soloist at the orchestral concert given by the Orchester-verein Berliner Musikfreunde. This organization has a reputation far beyond that of the average orchestral organization not distinctly professional, and its work, under the capable leadership of Max Gruenberg, is, in the main, worthy of many a professional orchestra of repute.

Miss Cone played Liszt's E Flat Major Concerto with surprising depth of conception and broadness of outline. She is equipped with a reliable technic, elastic touch, power and a rare sense for dynamics. Above all, she has musical taste. Her task was not lightened by the accompanying orchestra, for Herr Gruenberg adhered to his own ideas of tempi as though the pianist were the accompanist rather than the soloist. Miss Cone further played Chopin's Impromptu, Op. 36; the Sonetto del Petrarca, Liszt, and Schulz-Eyler's "An der schönen blauen Donau." She was recalled five times, and finally conceded an encore, the "Liebestraume," No. 3, of Liszt, which also brought her a number of recalls.

The other soloist of the evening was Ebba Hjerstedt, a young violinist not without talent, who played Saint-Saëns's "Introduction and Rondo Capriccioso."

On Saturday, March 30, Gertrude Concannon, another American pianist, was heard in her own concert in the Sing Academy. Miss Concannon who was assisted by the Philharmonic Orchestra under Otto Marienhagen, played the following program before a fairly well filled hall: Concerto in A Minor, Op. 54, Schumann; Fantasie on Hungarian Folk-melodies, Liszt, and Concerto in A Minor, Op. 16, Grieg.

Much that is admirable may be found in Miss Concannon's playing without calling it perfect. Most conspicuous is her impulsive temperament which, however, on the whole, is kept within artistic bounds. But this temperamental enthusiasm is apt to entice the artist into a performance that lacks clearness of outline. Miss Concannon possesses an exquisite touch, has sound musical taste and imbues each of her renditions with an interesting personal note. Superior to her interpretation of the Schumann concerto, in which several divergencies between the orchestra and the soloist occurred (for which the rather ponderous conducting of Otto Marienhagen was largely to blame) was Miss Concannon's rendition of the Liszt Fantasie. Here her splendid pianistic temperament was given the opportunity to assert itself to the best advantage. In the concluding Grieg concerto, the pianist had full command of her resources.

Emil Paur, the newly appointed conductor of the Berlin Royal Opera, will begin his duties on October 1. The first opera which he is to conduct is "Fidelio," and the second "Die Meistersinger."

Mrs. King Clark Sings for Imperial Chanceller

Maude Clark, who is the wife of the Berlin vocal teacher, Frank King Clark, was the soloist at a recent garden party given at the palace of the Imperial Chancellor of Germany. Mrs. Clark is a singer of unusual charm who attracts her hearers by a distinctly interesting style. She sang two songs by Richard Strauss, "Zueignung" and "Ich trage meine Minne," with splendid success and, with a former pupil of King Clark, Helen Stanley, of the Chicago Opera

Company, gave the duet from "Madama Butterfly," in a way that brought enthusiastic applause from the distinguished audience.

Further proof of the popularity of Dr. Carl Muck, already so impressively attested in the Prussian Legislature, was given May 29, on the occasion of the performance of "Abu Hassan," by von Weber and the "Barber of Bagdad," by Peter Cornelius, both belonging to the series of humorous operas at present being given at the Royal Opera. This performance, at



Nelle Bryant, American Dramatic Soprano, Who Has Been Engaged for the Municipal Opera at Ulm, Germany

which artists like Jadlowker, Frau Boehm van Eindert, Paul Knüper and others took part, was turned into a demonstration of regard for Dr. Muck, who conducted. The audience brought Dr. Muck to the footlights again and again, and he was greeted with such cheers as are usually accorded only to the returned hero.

Another violin prodigy was announced for a concert in the Königliche Hochschule last Sunday. The name of this boy, reported to be twelve years of age, is Jascha Heifetz. Like so many of his musical brothers he comes from Russia. An astonishing technical precociousness is unquestionably present in this youngster, but he is far, very far, from being an artist in the true sense of the term. Yes, his bowing is exceptional and his left hand technic surpasses that of most violinists of the day. And, withal, the tone is surprisingly full and round. But his interpretations! Nowhere was there in evidence the slightest understanding of the compositions played. With Mendelssohn's Concerto in E Minor he managed to create something of an effect, in a large measure due to the interest such a child in a concert hall always awakens, but in the works of Chopin, Haydn-Auer, and Handel-Hubay, he was absolutely at a loss. Not even with one of the most grateful numbers for violin imaginable, Kreisler's "Caprice Viennois," was the young prodigy able to make a success. It all seemed as though learned by rote. We sincerely hope that the parents of this gifted child may be induced to apprentice him to some experienced master, that he may take the time necessary to ripen to the full bloom of an artist.

O. P. JACOB

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VIRGINIA'S SONS HOLD A COMPOSERS' CONTEST

Roanoke Concert Introduces Piano, Or-
chestral and Vocal Works by
Native Musicians

ROANOKE, VA., June 11.—Closing a mem-
orable musical season in southwest Vir-
ginia, the first annual Virginia composers'
concert at Roanoke on June 3 was a de-
cided financial and artistic success. Manu-
scripts from the State as well as from well
known composers who are native Vir-
ginians but who have moved to other
States, were received. Two prizes were of-
fered, one for vocal compositions and one
for instrumental works. There were twelve
piano numbers, one orchestral number, two
quartets and ten songs.

The prize for the best vocal composi-
tions was awarded to Gaston Otey Wilkins
for his songs, "I Gave My Love a Violet"
and "A Pastoral Love Song." They were
sung by Gordon H. Baker, one of the leading
tenors of the State. Mr. Wilkins was
overwhelmed with congratulations.

The prize for instrumental work was
awarded to Max Brownold, favorably
known as a teacher, composer and pianist.
Mr. Brownold's compositions, "Gitarre
Serenade" and "Polonaise Brillante," for
two pianos, were enthusiastically received.

Other notable compositions were a Nocturne
from an orchestral Suite by Mr.
Wilkins, which has been played successfully
by the Denver Symphony Orchestra, and
"The Trail Blazers," by Edward Naff.
This latter number was written for bar-
itone and tenor solos and male chorus and
will be sung next season by several well-
known male choruses in the country. It
has a swing and vim which make it a suc-
cess. Other composers represented were
J. Edwin Allemong, Frederick Clough and
Bess Noel.

The judges of the concert were Herbert
Scatchard, director of the Männerchor So-
ciety; P. C. Leahy, formerly director of
St. John's Choir in this city, and Mrs. Gor-
don Robinson, widely known as a critic
and a prominent member of the Thursday
Morning Music Club, under whose auspices
the Virginia composers' concerts are given.

Mr. Wilkins has accepted a reappoint-
ment as director of the vocal department
at Virginia College next season. She will
also bring to Roanoke an all-star course of
the world's greatest artists, to begin in No-
vember, with Mme. Marcella Sembrich and
Frank La Forge.

THE PIANIST'S RIVALS

Leschetizky Enumerates Modern Heroes
Who Dispute Musician's Reign

BERLIN, June 8.—Eleanor Spencer, the
popular young American pianist, paid a
visit to her revered master, Theodor Les-
chetizky in Vienna at the close of her Euro-
pean tour several weeks ago. This vener-
able pedagogue, though far in the
eighties, feels himself still quite a young
man and is in fact one of the most remark-
able examples of preservation the history
of music affords. Seated in a cosy chair
and in the best of spirits the wizard of the
keyboard commented upon bygone days
when the pianist held undisputed sway over
his thousands and when his coming and
goings were a subject of never-failing in-
terest to the hero-worshiper.

But, ah! Those days are gone forever!
To-day the pianist no longer holds a mo-
nopoly of glory. Three dread competitors
have arisen!

The ladies now have other heroes. How
can the pianist compete with the aviator—
that Achilles of the air who sweeps through
space at whirlwind speed without a thought
of mortal fear? What pictures can the
pianist conjure in the mind of the multi-
tude to stir their emotions more profoundly
than "moving pictures"? And then there is
the Adonis of the baton!

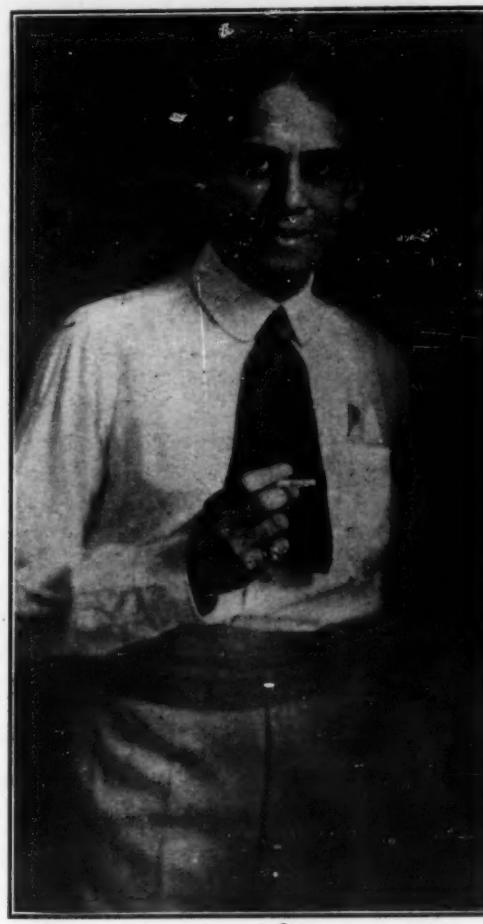
However, Professor Leschetizky was (as
we mentioned) in a merry mood, and the
best proof of his optimism is that he still
continues to instruct and advise young
artists, in the deep conviction that fame is
not a sealed book to the pianist of to-day,
whatever the popularity of his "three great
competitors." H. E.

Bispham's Daughter to Wed

The engagement is announced of Vida
Bispham, daughter of Mr. and Mrs. David
Bispham, of New York, to Theodore A.
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Havemeyer and nephew of Theodore A.
and Henry O. Havemeyer. Miss Bispham
is the elder daughter of the eminent basso
and was born in Italy and educated in
Paris, London and at Bryn Mawr College
in Pennsylvania. Her fiancé is only nineteen
years old and a student in a Connecticut
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tice"; "Space-measurement by the hand"; "Recognition of
keys by touch"; "Space-measurement by the arm"; "Applica-
tion of the tactile sense in general practice"; "Concen-
tration-Exercises on the soundless clavier"; "Secondary advantages of
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ECHOES OF MUSIC ABROAD

All Seats Sold at Record Prices for First Three Performances of Strauss's New Work—Limited Scope for Destinn at Covent Garden This Season—Busoni and Maud Allan as a Concert Combination—How the Camorra Helped Titta Ruffo's Career—Concerning Joseph Holbrooke

In extenuation of the unprecedented prices charged for the *première* and the two succeeding performances of Strauss's "Ariadne auf Naxos" in Stuttgart in October—on the 25th, 26th and 27th—it is pointed out that as the smaller Court Theater, and not the Opera House proper, is to be used only some 800 seats will be available. But notwithstanding the fact that the prices adopted are fifty marks (\$12.50) for the better seats and thirty marks (\$7.50) for all others, the house is practically sold out already for all three performances. For the public dress rehearsal, to be held at midday on October 24, there are still seats to be had. Taking \$10 as the average price paid by the first nighters, there are possible gross receipts of \$8,000 a performance.

A German chronicler who recalls that the price for a parquet seat at the *première* of "The Rose Cavalier" at the Dresden Court Opera was only \$6.50, observes that if the increase continues in the future at the ratio that has obtained heretofore by the time the composer of "Salomé" and "Elektra" has another opera ready for the public seats for the *première* will cost \$25 each. "And thus Richard Strauss grows dearer and dearer to the German people!"

MANY of this Summer's Americans in Europe will arrange their itineraries to permit of visiting Munich for either the Mozart or the Wagner Festival, or, in some aggravated cases of musical enthusiasm, both. The dates, once more, are, for the Mozart performances, in the ideal framework of the Residence Theater: "The Marriage of Figaro" on August 2 and 8; "Così fan tutti" on the 3rd and 10th; "Don Giovanni" on the 5th and 9th, and the one performance of the double bill, "Bastien und Bastienne" and "The Abduction from the Seraglio" on the 6th. Immediately following the last Mozart opera the Wagner schedule at the Prince Regent's Theater will be inaugurated with "Die Meistersinger" on August 11, to be repeated on the 24th and on September 4 and 15. The four performances of "Tristan und Isolde" will take place on August 13 and 22 and the 2nd and 13th of September, while of the two "Ring" cycles the first is assigned to August 15, 20, 26 and 31, and the second, in closer harmony, will fall between the 6th and 11th of September.

IF Emmy Destinn was bored here last season, as she confessed to a MUSICAL AMERICA interviewer, by the monotonous recurrence of the same rôles, with nothing new to supply the zest of novelty, what must be her state of mind at Covent Garden just now? For her London directors have kept her alternating between *Aida* and *Madama Butterfly*, *Madama Butterfly* and *Aida*, with only an occasional *Tosca* thrown in. There is at least one thing she doubtless is thankful for and that is the absence of "La Gioconda" from the Covent Garden répertoire. Every prima donna has some special aversion—usually a rôle she sings particularly well—and Miss Destinn makes no secret of her abhorrence of *La Gioconda*.

As a matter of fact, there seems to be no novelty in prospect for her this side of the October *première* in Stuttgart of Richard Strauss's "Ariadne auf Naxos," and that will not be heard here. Some of us who have heard Destinn's *Donna Anna* in Berlin are hoping, even though there is not the smallest hook visible on which to hang our hopes, that with Maurice Renaud in the company the Metropolitan will not

neglect its opportunities for a noteworthy revival of "Don Giovanni" next Winter.

Partly because of a perceptible growth in her art since last year, partly because of the essential nature of her répertoire, Minnie Edvina, whom Montreal and Boston are to share next season, has been almost more conspicuous than any of her sister sopranos at Covent Garden this

undeniable indifference, if not aversion, of this public to that particular form of musical diversion, it is a plan of entertainment that still flourishes in London like the bay tree of proverbial verdure.

One of the most recent of the Albert Hall Sunday séances brought together Elena Gerhardt, Maggie Teyte, Enrico Mainardi, an Italian cellist, and Susanne Morway, a young Hungarian pianist who has been described as "the Carreño of the future," while a fortnight earlier Teresa Carreño, that is to say, the Carreño of the present, Mischa Elman and Alice Wilna, an Anglo-Russian soprano, had provided the program. The monthly Elite Concerts conducted on the same principle in Berlin still make the German critics rear up on their hind legs and paw the air in righteous indignation, but their frenzy on behalf of the Divine Mistress does not detract one iota from the proven drawing-power of the series.

Busoni and Maud Allan were an unex-



Noted "Carmens" of the Paris Opéra Comique

There have been few "Carmens" of any importance that have not been heard at one time or another at the Opéra Comique, Paris. From a long list of celebrated interpreters of the Bizet heroine who have sung there the Paris "Musica" groups some of the more noted in the unique picture herewith reproduced. Reading from left to right, the singers posed are: Emma Calvé, Lucienne Bréval, Marie Delna, Mlle. Bailac, Marthe Chenal, Mme. de Nuovina, Maria Gay, Georgette Leblanc, Marie de l'Isle, Mme. Deschamps-Jéhin, Mme. Galli-Marié, Marguerite Merenté and Géneviève Vix.

Spring. Her *Tosca* was a surprise to a public that has followed her from year to year since her modest *début*, according to prescription, as *Marguerite*. The revival of "Louise," following close upon the *première* of "The Jewels of the Madonna," in which she is the *Maliella*, has given her another vehicle that enables her to appeal to a big public. To her Louise Paul Franz, of the Paris Opéra, sings Julian and Vanni Marcoux the *Father*.

With Tetrazzini, John McCormack and Mario Sammarco grouped together the cast of the "Barber of Seville" that brought the Florentine diva back to Covent Garden had a strong flavor of old Manhattan days. But their old New York impresario had put on the Rossini work at his Kingsway house two days before with a more fragile, though equally high-spirited *Rosina* in the diminutive person of Felice Lyne. On the Tuesday following the "Rigoletto" button was pressed at the London Opera House and out sprang Miss Lyne, Orville Harrold and Vilmos Beck. Next day Covent Garden sang back a "Have at you!" with Tetrazzini, McCormack and Dinh Gilly in the same opera. Covent Garden patrons who had chanced to visit the newer house the previous evening were inevitably impressed by *Gilda*'s extraordinary access of *avordupois* overnight.

Now that the ordinary theater scale of prices has been adopted again the younger institution will cut into the receipts of its long-established rival more effectually than was possible with an equally high tariff but a less scintillating personnel and a less comprehensive répertoire.

ONE of the things that sent Hermann Klein back to England with a bad taste in his mouth regarding New York's pretensions as a music center was the failure of his attempt to make Sunday afternoon concerts, with three or four artists of repute on the program, an established institution here. But, notwithstanding the

expected combination at Queen's Hall the other evening, but the American dancer's coöperation in the German-Italian pianist's concert with Henry Wood's orchestra was limited to interpreting Busoni's "Turandot" Suite.

In view of the fact that fifty concerts or more were given in a single week recently in London, one of the critics suggests as a remedy for empty benches that the concert-givers attend one another's concerts. "The thing would cut both ways," he explains, "for the concert-giver whose performance was patronized thus would be happy in not playing to the aforementioned empty benches, while the malicious joy of the audience would be supreme!"

* * *

KEEPING 'em guessing, as all the world knows by this time, is Oscar Hammerstein's favorite hobby after his mania for building opera houses, and that he has been indulging it again lately at the expense of his London critics and public has been quite evident from the cable dispatches. Convinced at last that he does not understand the London public and conscious that he "owes London nothing," he now modestly adds, "And London owes me nothing."

But at the same time he is surprised at the indifference shown by opera-goers toward his production of Massenet's "Don Quixote." When reminded that Londoners rarely take an interest in new works he retorts, "Well, for that matter, they don't appear to have any interest in the old works either"—a statement that contains a half-truth. One point in regard to which Oscar's widely reputed astuteness has failed him concerns the stubborn fact that people want to hear the old operas only as display vehicles for all-star casts.

Curiosity concerning the score of Joseph Holbrooke's "Children of Don" was not lessened before last Saturday's *première* by the Hammersteinian advance eulogy that had no difficulty in finding its way into print. "It is the most stupendous

thing in all my experience of opera," the impresario assured the *Daily Telegraph*. "And, although I produced in New York both 'Salomé' and 'Elektra' I have no hesitation in saying that 'The Children of Don' is a more difficult production than either of those works. Regarded musically I have known nothing like it. Neither Wagner nor Strauss ever conceived of such effects as will be heard in this opera. They are wonderful, and need a very large orchestra—I am increasing mine—to carry them out. In my opinion Holbrooke is the greatest composer this country has ever produced."

Holbrooke has had a somewhat strenuous career. Still at an age when he has the culmination of his development far ahead of him—he was born in 1878—he can point to a pile of compositions of formidable dimensions, the fighting for which has brought into play aggressive qualities in his nature from time to time. It seems that even in his student days at the Royal Academy of Music, while yet he was in his 'teens, the unconventionality of his compositions startled his instructors. They pronounced his music "horrible" and advised him to give up writing in the style he had chosen.

As a young man, in common with many another devotee of music, he had his struggles. At one time he deputized as pianist at a music-hall of the old type and wrote and scored comic songs for the purveyors of some of the "turns"—for the modest fee, it is said, of five shillings (\$1.25). His early experiences also included a tour as conductor, with a pantomime company, his "band," on one occasion, consisting of a cornet, a violin and a piano, which he had to play himself.

But he was only twenty-two when an opportunity came to him of showing his quality as a composer. He owed it, like many a young composer before him, to Sir August Manns, who, at the Crystal Palace in 1900, produced "The Raven," the tone poem inspired by Edgar Allan Poe's work, which Holbrooke composed during his Academy days. Since then his pen has been busy in a variety of forms, his compositions including such unusual adventures as the "illuminated" symphony, "Apollo and the Seaman," produced at Queen's Hall, and a Serenade for saxophones, saxhorns and a bassett-horn. Addicted to unorthodox combinations and strange effects of tone color, he has included even concertinas among his tools of trade.

A propos of the age at which the greatest composers have attained the highest point in their creative achievements, a statistician in the Vienna *Konzertschau* has worked it out that the average age has been 48. This mean is reached by considering Bach to have reached his zenith at 51; Beethoven, at 46; Brahms, at 60; Chopin, at 34; Gluck, at 53; Gounod, at 41; Handel, at 56; Haydn, at 65; Liszt, at 43; Mendelssohn, at 37; Meyerbeer, at 72; Mozart, at 32; Rossini, at 47; Schubert, at 27; Schumann, at 38; Spohr, at 48; Verdi, at 80; Wagner, at 63; Weber, at 34. The average life span of these men was between 61 and 62.

* * *

VARIOUS rumors of operatic projects in the making have suggested the possibility of an American *début* next season for the Italian baritone most widely known in Continental Europe but as yet an absolute stranger to these shores. Titta Ruffo, a tower of strength to the Monte Carlo company that gave a series of gala performances at the Paris Opéra last month, succeeded in giving even Enrico Caruso a close run for first honors in "Rigoletto," while his *Jack Rance* stood out with his tenor countrymen's *Dick Johnson* and in the first performance the *Minnie* of Carmen Melis in a work which, but for these impersonations, would have left the Paris public undeniably apathetic, for Paris could not wax enthusiastic over "The Girl of the Golden West."

Monte Carlo was the first important milestone in Titta Ruffo's career, and the direct cause of his reaching the little principality of Monaco makes romantic reading, as related in the Vienna *Konzertschau*. One evening, when he had been but a short time before the public, he was to sing in one of the smaller cities in Sicily. Shortly before the time set for the performance a man with a veritable

[Continued on next page]

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[Continued from page 11]

"gallows face" approached him and said: "You want to appear this evening. But if you don't give me \$100 on the spot you will have a reckoning with me and my friends. I belong to the Camorra!" The words were spoken in a tone of command that permitted of no refusal. Without a word in reply Titta Ruffo began to consider ways and means of stopping the fellow's mouth, for with his monthly salary of \$40 he was in no position to pay out \$100 on a sudden call of this kind. At the same time he was conscious that the Camorra never jests.

Suddenly a way out suggested itself to him. With an expression of indignation and scorn he said: "I would never have believed it possible that one brother could make such a demand of another. I myself belong to the Livorno branch of the Camorra." The effect was electrical. No sooner had he caught the words than the Camorrist fell upon his "brother's" neck, embraced him and begged a thousand times for forgiveness.

But this was not the only result. When Titta Ruffo appeared on the stage in the evening there broke loose such a deafening tumult of applause as the poor baritone had never before experienced. Again and again he was forced to repeat the arias that fell to his rôle. The tenor and the soprano were not permitted to sing, but were rudely hissed into silence. For his sudden prominence the baritone had, of course, his "brothers" of the Camorra to thank.

After the performance, as he was about to return to his hotel, his "brothers" came to him and insisted that he attend the night session of the society. As there was nothing for it but to accede to their request he had the edifying experience of hearing their plans discussed, as nothing was concealed from him. Next morning, however, he made a full report to the police, left the island country in all haste and rushed through Italy, not stopping until he reached Monte Carlo, in order to escape the Camorra's vengeance. At Monte Carlo he soon obtained a hearing and thus started on his way as an artist who was to become one of the most extraordinary

EUROPE OUTDONE

Nothing on the Continent to Match
Paulist Choristers, Says Cardinal

ROME, June 8.—The visit of the Paulist Choristers of Chicago to this city has opened the eyes of Romans to the astonishingly high standards that prevail in America in the singing of church music. Following the Pope's pronouncement, that the Paulist Choristers were unrivaled by any European organizations he had heard, comes the praise of Cardinal Falconio, who heard the visitors sing at the concert given for American college students.

Cardinal Falconio told the singers that America ought to be proud because Europe, and especially Italy, the land of song, were being given an object lesson in the fact that musical culture and singing in the United States were of a standard of perfection that could not be matched on the Continent.

Choir School Head Resigns to Take Up Farming

The Rev. Dr. Ernest Voorhis, who has been headmaster of the choir school at the Cathedral of St. John the Divine, New York, throughout the twelve years of its history, resigned from his position last week to settle in Manitoba, where he will devote his attention to the raising of apples. Dr. Voorhis will be succeeded by Dr. Miles Farrow, who has been the organist at the Cathedral.

The Long-Winded Bruckner

Anton Bruckner, the Austrian composer, was so enthusiastic over his work that once he commenced to play it was difficult to stop him. He once competed for the post of court organist at Vienna, each candidate being allowed twenty-five minutes, and played for over an hour before the judges could stop him. Once at the Crystal Palace, in London, he played until he exhausted the organ-blowers and the wind gave out. —*Étude*.

ECHOES OF MUSIC ABROAD

singing actors before the European opera public.

THE season's record at the Théâtre de la Monnaie in Brussels gives "Faust" pride of place as having been sung most frequently. The Gounod masterpiece had 22 performances, in all. Next to it stand three widely differing works as equally popular with the Belgian capital's opera-loving inhabitants—Beethoven's "Fidelio," Weber's "Oberon" and Puccini's "La Bohème," each of which was sung 20 times. "Carmen" was given 18 times, Massenet's "Thérèse" 16 times, and there were 15 performances each for "Louise," "Robert le Diable" and "Manon." "Madama Butterfly" fell to three performances, but Wolf-Ferrari's "Susanna's Secret" had nine.

Of the year's absolute novelties one, "Rhéna," was by a Flemish composer, Jean Vanden Eeden. The others were Charles Radoux's "Oudelette," Gabriel Dupont's "La Farce du Cuvier," Valverde's one-act "La Zingara" and Jongen's "S'Arka" in one act. New to Brussels were also "Susanna's Secret," "Thérèse" and Saint-Saëns' "Déjanire." In all, 40 works were sung at the Monnaie during the season. This institution, which has cradled many of the most noted of French artists, can boast more interesting traditions than any other French-singing opera house with the one exception of the Paris Opéra.

LEOPOLD AUER, who launched Mischa Elman as a thirteen-year-old prodigy, has introduced a brand new wonder-child to the professional world of Berlin. This boy, with the unmusical tag of Jakob Heifetz, is a young Russian eleven years of age who has been playing the violin since he was three and studying for several years now with Auer in St. Petersburg. The impression he made on his first German audience was significantly favorable.

Meanwhile, in Budapest, Jenö Hubay has been celebrating his fortieth anniversary as a professional artist and his two most brilliant pupils, Josef Szigeti and Franz von Vecsey, who went to Joachim from him, have been on hand to do him honor by playing some of his compositions for their instrument. J. L. H.

MISS TEYTE WITH CHARLTON

English Singer to Concertize Next Winter Under New Management

The period of concertizing which Maggie Teyte has arranged to make under Loudon Charlton's management in January and February at the close of her opera engagement, promises to be exceedingly busy. The English singer's success in America last season was of the sort to make her greatly in demand on her return visit. Not only will she appear in recital in the larger cities, but she will fill a number of important orchestral appearances, including, among others, engagements with the Philharmonic Society under Josef Stransky and the New York Symphony Orchestra under Walter Damrosch.

One of Miss Teyte's most successful appearances last season was with the MacDowell Chorus in the performance of Debussy's "Le Martyre de St. Sébastien." It showed her exceptional equipment for oratorio, and already has led to several similar engagements for the coming Winter.

Discovery of Some Ancient Fugues

Yet another interesting discovery is reported from the Continent, this time from Magdeburg. Dr. Eigelke, of that city, is said to have come across a volume of fugues twenty-six in number, composed for string and wind instruments by Johann Walther, who died in 1570, and who was a friend of Martin Luther. The title of the volume gives the date of composition as 1542 and describes the fugues, seventeen of which are composed for three "voices" and nine for two "voices," as written "on the eight tones for instruments of the same pitch (gleichstimmig), remarkably easy of performance and very useful, convenient and serviceable." The importance of the discovery, if accurately reported, lies in the fact that hitherto compositions of the sixteenth century, unaccompanied by text, have been regarded as vocal works.—*London Musical Opinion*.

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Lambs' Gambol Adds Eleven to His List—To Create Rôle of "Pan" in Bohemian Club's "High Jinks"

In the Actors' Fund Fair, the final number on the program of the Lambs' All-Star Gambol, David Bispham wore the costume of *Telramund*, the character in "Lohengrin," which has been considered by many to be one of the singer's most notable Wagnerian triumphs. On Monday, May 20, while preparing for the Gambol, Mr. Bispham unearthed his costume to wear at the Lambs' rehearsals. He stood before his study mirror about to place the casque on his head, when, from beneath the visor, there dropped a program from Covent Garden, London, of "Lohengrin," announcing Bispham in the rôle of *Telramund*, and dated May 20, 1902, upon the night exactly ten years before when he made his last appearance in that opera abroad.

Mr. Bispham's remarkable season, recently commented upon in these columns, has now reached the extraordinary total of 170 appearances, by reason of eleven more performances in one week, while the singer was on tour with the Lambs' Club in the all-star gambol. During this tour, beside being the interlocutor and appearing as *Telramund* in the review of stage luminaries in their distinctive rôles, he also sang Mr. Damrosch's setting of Kipling's "Danny Deever" with a fine male chorus, the orchestral accompaniment being played by Victor Herbert and his orchestra.

After a much-needed holiday Mr. Bispham leaves New York on July 23 for music festivals at Norfolk, Conn., and Bay View, Mich., after which he will start for San Francisco, where, on Saturday night, August 10, he will create the part of the great god *Pan* in a music-drama, "The Atonement of *Pan*," the text by Joseph D. Redding, and music by Henry Hadley. This will be given at the Bohemian Club "High Jinks," now called "The Forest Festival," on account of the dignity and importance of the productions presented in the last few years. It will be remembered that Mr. Bispham created the title part of "The Cave Man," by Charles K. Field and William J. McCoy, in the Summer of 1910, in the redwood forest, since which time he has at many of his recitals introduced McCoy's powerful "Song of the Flint" from that music-drama. This year greater preparations than ever are being made for "The Atonement of *Pan*," the music of which will be conducted by Mr. Hadley himself, at the head of his own San Francisco Symphony Orchestra.

Mr. Bispham has just been informed that after its production in the grove it will undoubtedly be given one or more performances during the week of August 19 in the famous Greek Theater at Berkeley, Cal. At the conclusion of these engagements on the Pacific Coast Mr. Bispham will immediately re-cross the continent and open his new season of forty weeks on August 30 at Halifax, Nova Scotia, under the management of the Chicago impresario, Fredric Shipman.

BONCI TO TAKE AN ALL-SUMMER VACATION



Alessandro Bonci and Friends on an Outing in California at the Close of His Recent Concert Tour, and Just Before Sailing for Europe—In the Above Photo: In Front, Mr. Franchi, Accompanist; Second Row, Miss E. Lucchetti, Mrs. Bonci, Mr. Bonci, Miss L. Lucchetti; Back Row, A. Valeri, Secretary; Dr. W. Lucchetti

LESSANDRO BONCI, the famous tenor, who has just completed his second and most successful concert tour of America, has sailed for Europe, where he will spend the Summer resting at his villa in Loreto, Italy. This will be the first Summer that Mr. Bonci has taken as an entire vacation, last year having been spent singing in opera in South America. Mr. Bonci is at present at San Gallo.

Detroit Concert Brings Out Variety of New Compositions

DETROIT, June 11.—The last faculty concert of the year at the Ganapol School of Musical Art brought out a miscellaneous program given by Boris Ganapol, Mrs. Boris Ganapol, Elsa Ruegger, Edmund Lichtenstein, Henri Matheys, Hugh Ri Dout and Abram Ray Tyler. An interesting portion of the program was that devoted to compositions by Mr. Tyler, who is in charge of the organ and theory departments of the school. The work presented included two numbers for 'cello played by Mme. Ruegger; songs by Mr. Ganapol; four piano pieces by Mr. Ri Dout; two violin numbers by Mr.

Switzerland, visiting his eldest son, Enzo, who is studying there to be a civil engineer. In July Mr. and Mrs. Bonci and their four children will go to Carlsbad, Germany, to stay about a month. Following this the remainder of the time will be spent at home, where Mr. Bonci has arranged to meet many of his European and South American friends. This will come as a welcome rest after fourteen months of constant concert and operatic work.

Matheys and a trio for violin, 'cello and piano by Mme. Ruegger, Mrs. Ganapol and Mr. Lichtenstein. The audience rewarded Mr. Tyler, as well as all the interpreters of his compositions, with enthusiastic applause. Other pleasing offerings were a movement from the Rubinstein Violin and Piano Sonata, op. 13, by Mrs. Ganapol and Mr. Lichtenstein, vocal solos by Mr. Ganapol and piano numbers by Mr. Ri Dout.

Henri Matheys, who has been the viola of the Detroit String Quartet for the last two seasons, will have charge of the violin department of the Ganapol institution next season in the place of Edmund Lichtenstein, who has resigned.

Gladys Springett, of the faculty of the Ganapol School, appeared last week in a piano recital, making a satisfactory impression in an exacting program. E. H.

NEWKIRK PUPILS SING IN SOUTH NORWALK RECITAL

Diversified Program Made Enjoyable by Combination of Talent and Training

SOUTH NORWALK, CONN., June 11.—With a program of the utmost variety, the talented vocal pupils of Lillian Sherwood-Newkirk appeared in a recital last night, demonstrating the excellent schooling they had received at the hands of their instructor. The evening of music was made exceptionally interesting by the inclusion of several numbers by Mrs. Newkirk's Chorus Club, as well as quartets and a trio. The program in its entirety was as follows:

"Holy Art Thou," Handel, Pupils' Chorus Club; "My Soul Doth Magnify the Lord," Saint-Saëns, Alice Smith, Herbert Pollard, Edwin Austin; "Since First I Met Thee," Salter; "In the Garden," Salter, Grace Burns; "Still wie die Nacht," Bohm, Frances Holmes; Aria—"Prigioniera, abbandonata," Galuppi, Laura Pollard; "Four by the Clock," Jenser, Ward Van Alstyne; "Caro mio her," Giordani, "Colette," Chamade, Josephine Godillot; "Spring," Henschel, "Caro Nome," from "Rigoletto," Mary Cassidy; Quartettes, "Don't You Mind the Sorrows," Cowles; "While I Have You," Tosini, David H. Pollard, Bretton Hart, Warren Scofield, Forest Case; "Gay Butterfly," Hawley, Mrs. Sterling Atwater; "Nobil Signor, Salute," Meyerbeer, Lucy Gray; "Woo Thou Sweet Music," Elgar, "Song of the Triton," Molloy, Pupils' Chorus Club; "Rejoice Greatly," Handel, "Yesterday and Today," Spross, Mrs. F. C. Grumman; "Plus de tourments et plus de peine," Massenet, "My Ladie," Thayer; "Come to the Garden, Love," Salter, Clara Jaeger; "Oh, Had I Jubal's Lyre," Handel, "Vissi d'Arte," Puccini, Alice Smith; Concerto, D Minor, Mendelssohn, Mrs. Chester Selleck, orchestra accompaniment on second piano, Victor Biart; "Now the Night in Starlit Splendor," Donizetti, Pupils' Chorus Club.

One of the successes of the evening was scored by Miss Smith, who is the soprano of the Norwalk Methodist Episcopal Church, in the number from Handel's "Joshua" and "Vissi d'Arte," from "Tosca," which was sung with pure tone and much emotional power. Mrs. Grumman sang the "Rejoice Greatly" from "The Messiah" with vocal brilliance and was heartily applauded. An attractive personality was revealed by Miss Jaeger and her vocal gifts were equally pleasing, as displayed in her group of three songs, of which the Mary Turner Salter number was an especial favorite with the audience. Miss Gray, the contralto of the South Norwalk Congregational Church, employed her fine voice to notable advantage in the aria from "The Huguenots," which she imbued with deep feeling. The concert marked the first public appearance of Miss Godillot, who delivered the favorite "Still wie die Nacht" with a repose which was remarkable under the circumstances.

A delightful feature was the singing of the male quartet, who gave a well-blended demonstration of ensemble singing. Other pleasing numbers on the program were Miss Cassidy's facile rendition of "Caro Nome," Mrs. Atwater's delivery of the "Gay Butterfly" and the singing of "Four by the Clock," by Mr. Van Alstyne.

It is said that Darwin, the great English scientist, once heard that music had an influence on plant life. In order to test the theory he hired a man for several days to play a bassoon near the plants.

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June 8, 1912.

THE last week has seen the high-water mark of the London season, both musically and socially. Never before has there been crowded into one week such a galaxy of entertainment. Concerts and recitals by the dozen have been given, to say nothing of scores of "at homes" and "receptions," which form so large a part of the pecuniary reward obtainable by artists in London. Of the latter there is little to be said beyond the fact that there appears to be an exceptional demand for American artists in the drawing-room this year.

As to the concert halls the attendance still leaves something to be desired, even the most famous artists suffering in this respect. But when one comes to consider that no fewer than thirty concerts or recitals were given during the week and that there is practically only one audience for them all, the reason is not far to seek. When I mention "one audience" I mean to say that the concert-going public in London is strictly limited and really not enough to go round when several concerts are being given simultaneously. But it is an encouraging sign that this public is always growing not only in size but in its appreciation of first-class work.

At the opera houses this week there has been little doing in the shape of novelties. The *première* of "The Children of Don," by Joseph Holbrooke and Lord Howard de Walden, has been postponed to June 15. In connection with Hammerstein's delay in reducing his prices for seats, the following may throw a little light on the situation. It is known that for some time previous to putting his intention into effect Mr. Hammerstein was seriously considering a reversion to the popular prices which proved so successful toward the end of his Winter season. But for some reason or other he hesitated to take the plunge. I have been told on excellent authority that this reason is the result of a smart bit of business on the part of Covent Garden. It seems that at the beginning of the season the London libraries guaranteed among them to take £9,000 worth of London Opera House tickets. Now, when Mr. Hammerstein wanted to reduce his prices, they objected and interposed the penalty of forfeiting the guarantee, which naturally it was impossible for him to do. But the rub was here. I understand that behind the libraries' guarantee stood Covent Garden, which promised to make good to the former any loss sustained by them at the

end of the season by way of unsold seats, on condition that they, the libraries, did not let Mr. Hammerstein reduce his prices. Guinea opera at the London Opera House is one thing, but grand opera at popular prices is another and something Covent Garden does not relish in the slightest. However, Hammerstein, as usual, has overcome the obstacles and reduced prices beginning next Monday, as you already know.

On Saturday evening last an excellent and well attended performance of Rossini's ever-green opera, "Il Barbieri di Siviglia" at Covent Garden, served to introduce Mme. Tetrazzini once more to a public that in the past has shown her much favor. In the lesson scene she gave her hearers the Polacca from "Mignon" and followed this, in response to the applause



From the London Tattler—Photo by Hoppe

Joseph Holbrooke, Composer of the New English Opera, "The Children of Don," Which Has Just Had Its Première at Hammerstein's London Opera House. Mr. Holbrooke Is Shown Facing a Mask of Beethoven

by singing, if I am not mistaken, the once famous "Song of Spring," by Dr. Georg Henschel. For the rest Mme. Bérat was a charming *Bertha*, Mr. Sammarco surpassed himself as *Figaro* and John McCormack made a very pleasant impression as *Almaviva*, a rôle he sang for the first time. Mr. Panezza conducted.

A signal honor was conferred this week on Felice Lyne, the American diva, when she was asked to the home of Prince and Princess Alexander of Teck to meet a number of their intimate friends. Miss Lyne naturally accepted the invitation and

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had to sing several of her favorite airs before her delighted listeners would excuse her. Among those present was Princess Mary, daughter of the King and Queen, who had a long chat with Miss Lyne.

Mischa Elman gave his only recital this season at Queen's Hall last Saturday afternoon. Of his interpretation of Saint-Saëns's B Minor Violin Concerto it is almost unnecessary to speak. He has already played it a great many times, and on this occasion he attained his customary level of excellence. His playing of Beethoven's A Minor Sonata and Handel's D Major Sonata was also above criticism. It may be added that, in point of numbers, the audience was quite unworthy of the merits of the recital.

F. S. Kelly and Dr. Georg Henschel joined forces in a piano-forte and song recital at the Aeolian Hall on Monday afternoon, the pianist also appearing as the composer of a set of pieces entitled "Waltz Pageant." This contained ten short pieces, written in waltz rhythm, and was by no means without merit, though marked by more definite cleverness than genuine inspiration. Of Dr. Henschel's singing and playing—for he was, of course, his own accompanist—there is nothing new to be said. His voice is as fresh and vigorous as ever, and he gave surprising force and power of characterization to the songs that made up his share of the concert. His singing of Schumann's "Die Löwenbraut" and also Schubert's "Ganymed" and "Gruppe Aus dem Tartarus" was a treat and he was compelled to add several extra numbers to satisfy the demands of his audience.

At the same hall on Monday evening Fritz Scavenius, about whom I sent particulars last week, gave his only piano-forte recital of the season. The program, which consisted largely of compositions by Grieg, was well adapted to display the artist's powers to the best advantage. Chopin was also represented by the A flat Polonaise and Liszt by the Fourteenth Rhapsody.

Novel vocal relief was afforded by some Maori folk songs sung by the Chieftain Ranginia in native costume to his own accompaniment on the harp.

One of the most interesting concerts of the week was that of the London Symphony Orchestra, conducted by Herr Nikisch at Queen's Hall on Monday evening. As Paderewski is to appear as solo pianist at the concert of this orchestra a fortnight hence his coming was heralded by a performance of his B Minor Symphony, which was played for the first time in London about three years ago. It is a very ambitious work, with a most elaborate finale and is meant to be a tone picture of the Polish Revolution. It is almost superfluous to say that the Symphony was finely played and was received in a most enthusiastic manner. Strauss's "Don Juan" was also given superbly and, to add to the attractiveness of the concert, Elena Gerhardt sang two songs by Strauss with perfect art and, as an encore, Hugo Wolf's "Verborgenheit."

Jacques Thibaud gave his third and last recital at Bechstein Hall on Wednesday afternoon. His playing (with Arthur Rubinstein) of Beethoven's Sonata in F Major was delightful and Bach's G Minor Prelude and Fugue for violin alone, which is not a work that may be performed by every violinist with complete success, was a glorious performance. It is hardly necessary to add that there was a large and appreciative audience and Mr. Thibaud's playing was worth going a long way to hear.

A promising young Canadian artist in the person of Rhoda Simpson gave a violin recital in Steinway Hall on Tuesday afternoon. Her tone is distinguished both by beauty and strength and she has evidently had the advantage of a solid training. Handel's first Sonata in A Major met with

thoroughly sympathetic treatment and among others some short pieces by Pugnani-Kreisler, Mozart and Wieniawski were finely rendered. The audience, though small, was enthusiastic.

Busoni is one of the most versatile geniuses of modern music. As a great pianist the world has long admired him; as a composer he is worth listening to; as a conductor he is greatly gifted, while his literary powers are not inconsiderable. At Queen's Hall, on Wednesday evening, he appeared in the triple rôle of pianist, composer and conductor. With Sir Henry J. Wood conducting the orchestra he first played Liszt's "Totentanz" and then Beethoven's "Emperor" concerto with marvelous finish and technical brilliance and as an encore added another Liszt example, the wonderfully clever transcription of Schubert's "Erlkönig." After this he took up the baton and conducted a Mozart overture and then two of his own works. The first, a "Berceuse Elégiaque," is described as "a man's cradle song at his mother's coffin." It produced a curious, almost eerie feeling; its atmosphere is one of ghostly sadness. The other piece, "Turandot" Suite, is drawn from a Chinese source. The Orientalism is cleverly done and some of the music is very beautiful. In one of the movements the composer employs a female chorus and the writing for the voices is none the less effective for being simple. There was a large and particularly enthusiastic audience.

Mme. Lulu Mysz-Gmeiner, who gave a recital at Bechstein Hall on Thursday evening, is establishing her position here as a *Lieder* singer of exceptional merit and singularly attractive personality. There is a distinctive note about everything she does. All the songs she sang were German. She made her greatest effects, perhaps, with Wolf's "Lied von Winde" and three of Brahms's versions of German folk songs. Hamilton Harty accompanied very finely.

Kathleen Howard, of the Court Opera, Darmstadt, gave a recital at Aeolian Hall yesterday afternoon. Her program was well chosen and she sang in English, Italian, German and French. The deftness and delicacy shown in the treatment of such things as Gustave Ferraris "Le Miroir" and Massenet's "Crépuscule" afforded unmistakable evidence that she is one of those singers who, with a fine volume of tone at command, can yet produce very delicate and even subtle effects. The recital giver, whose accompaniments were excellently played by Coenraad V. Bos, made an excellent impression.

The members of the Shapiro Orchestra may take pride in having scored one of the minor successes of the season at Bechstein Hall yesterday. Rarely, if ever, has the hall been so crowded. Handel's Concerto Grosso in D Minor and the Bach E Major were finely rendered, Erna Schubert playing the solo part. Asgar Hamerik's Symphonie Spirituelle completed the orchestral part of the program and there were also violin solos by Vera French and groups of songs written by Mr. Shapiro and Emerson Whithorne and sung by Ada Crossley and Vernon d'Arnallé.

Interpreted by actors and actresses of Viennese opera, Oscar Strauss's new operetta, "The Dancing Viennese," specially composed for the Coliseum, was presented on Monday. The work is being sung in German and the music for the most part is written in sensuous, haunting waltz time. One seems to recognize the deft and dainty hand of the composer of "The Chocolate Soldier" in every bar and there is no doubt that the piano score will prove extremely popular. Oscar Strauss conducted the opening performance in person and the piece drew forth the heartiest approval from all parts of the house, which, as is always the case here, was packed to suffocation.

ANTONY M. STERN.

NEW MUSIC—VOCAL AND INSTRUMENTAL

DANIEL GREGORY MASON has recently published, through Breitkopf & Härtel, New York, his "Variations on Yankee Doodle in the Styles of Various Composers,"* catalogued in his list of works as Opus 6. Stating the well-known theme, incorrectly quoted, however, and, what is more, harmonized as it is never heard in ordinary use, he proceeds with his variations. He first takes Grieg and as one who has put himself on record as a strong anti-Griegite, he rather misses the great Northern tone-poet's coloring in his imitation; only in one characteristic touch has he caught the composer's peculiarity and that is the chromatically descending bass which we find so often in the beautiful "Lyric Pieces" for piano and in many of the songs.

Tschaikowsky comes in for his share with a setting of the tune *à la* Trio from the "Symphonie Pathétique," and this is indeed well done. Brahms, for whom Mr. Mason professes unbounded admiration, is also capitally caricatured with a travesty on one of the Intermezzos. Then comes our jump and we are in the realm of modern France; Debussy is to be the victim now, and though it is rather difficult to hear the theme the first time one plays it through the handling is clever. Just what Debussy composition the caricaturist had in mind in writing this variation the writer is not able to discern. Then comes our own MacDowell. In "playing with" the Largo in C Minor from the American master's "Sonata Tragica"—for it is in the style of this wonderfully wrought dirge that "Yankee Doodle" is here set—one feels that Mr. Mason has displayed exceedingly bad taste. One may not take exception to little travesties on the work of men who have been gone from us years back, but to include in the scheme one whose name and work are held with peculiar reverence by every American who appreciates the highest music and who realizes that this sublime genius was too quickly taken from us, in a *burlesca* of any kind, so shortly after his untimely death, seems tactless. Surely it is not the kind of tribute one would expect a present instructor of music at a university to pay the memory of the former head, now deceased, of his department at the same institution.

A not particularly clever imitation in the style of Dvorak and a most un-Hungarian imitation of Liszt, with a sub-title "A la Rhapsodie Hongroise," close the set. As a work that will go round the world and elicit the same kind of praise from all sides as did Siegfried Ochs's "Variations on 'Kommt ein Vogel geflogen,'"

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Mr. Mason's imitations can never hope to figure; they are, however, quite acceptable as a musical joke, though the idea is not novel for many musicians in America and abroad improvise at will in the style of any composer without thinking of publishing the results.

* "VARIATIONS ON YANKEE DOODLE IN THE STYLES OF VARIOUS COMPOSERS." By Daniel Gregory Mason, op. 6. Published by Breitkopf and Härtel, New York. Price, 75 cents.

MARK ANDREWS, the Montclair organist and composer, whose Sonata in A Minor for the organ has taken a place in the répertoire of many of our prominent concert organists, has recently published his Sonata in C Minor, No. 2,† for his instrument through the press of the H. W. Gray Co., New York.

New organ sonatas are none too frequent and Mr. Andrews has in this work produced a composition that must again win him the respect and admiration of his frères. The first movement, *Allegro*, in C Minor, common time, opens with a fine theme in the pedals, answered by *forte* chords in the manuals; the second subject is lyric in style, built of half notes and quarter triplets, and with these themes as his material the composer has wrought a movement that can well stand comparison with the best organ music written and published to-day. His development of themes shows superior musicianship and a firm grip in composition; needless to add, it is idiomatic organ music, and though difficult of execution, the work will well repay the organist who takes it up for the time spent in studying it. On the return, the reannouncement of the main theme in the pedals is varied by a different accompaniment in the manuals and the second theme, too, is presented in another manner, this time in octaves in the right manual and with a more complex treatment of the accompanying voices in the left manual and pedals. This leads to an *Allegro molto* in triple time, returning to the original rhythm for the last six measures.

The second movement, *Adagio cantabile*, G Major, 2/4 time, is called "Evensong," and is a slow movement of compelling loveliness; the harmonic scheme is free and the themes are handled with the same mastery which is found in the first section of the work. The restatement of the main subject is most elaborate and the part for the right manual is written in two ways, in sixteenth triplets and in thirty-second notes, either of which the performer is at liberty to choose.

The Scherzo is in triple time, C Major, and has a certain rhythmic character that gives it much individuality. The Trio, in F Major, is composed of three sections, six measures long each, and is delightfully naïve in its simplicity; it is repeated in embellished form, after which the original movement returns.

With the majestic Luther chorale, "Ein feste Burg ist unser Gott," Mr. Andrews opens his *Finale*. The harmonization which the composer has cast the old chorale in is remarkably strong and virile in outline; the Luther hymn is interrupted by passage work in fantasia style, which leads to a magnificent fugue on an original subject, which continues over the chorale, now given out in the pedals, *forte*, in a manner similar to that which older organ composers have employed in their *chorale-corspielen*. An episode in A minor follows, polyphonic in weave, leading to the *stretto* of the fugue, over a long pedal G. Now the chorale is announced in the right manual *fff*, accompanied by brilliant passages of sixteenth notes, and under this the pedals sound forth the fugue-theme, the composer's command of polyphony aiding him here in achieving one of the most impres-

sive moments in the sonata. This last movement is unusually difficult and is only for organists equipped with exceptional technique.

The four movements of the sonata are also published separately, and thus organists of lesser ability will be enabled to play the "Evensong" in church as an offering, while the Scherzo will make a suitable postlude. Mr. Andrews has inscribed his work to Samuel A. Baldwin, head of the Department of Music and organist at the College of the City of New York, one of the ablest organists in America to-day. Mr. Baldwin has already produced the sonata and it will doubtless be heard again on his programs, on which Mr. Andrews' first sonata has figured frequently during the past three or four seasons.

* "SONATA IN C MINOR, NO. 2." For the Organ. By Mark Andrews. Published by the H. W. Gray Co., New York. Price, complete, \$1.50; separately, 50 cents each movement.

WILLIAM SPENCER JOHNSON, a new name to the composer's list, is represented by "Three Silhouettes"‡ for a solo voice, with piano accompaniment, after poems by Verlaine, which Arthur Symons has done into English prose, in his usual excellent manner.

The three songs are "Mandoline," "Fantoches" and "Pantomime," the first of which is in a style quite dissimilar to the other two. It goes without saying that Mr. Johnson has rather unwise chosen to set "Mandoline" and "Fantoches" and publish them at a time when their setting by Claude Debussy is so much heard and so greatly admired. In his music to "Mandoline" there are interesting enough places, harmonically too, but there is one passage marked *un poco sostenuto*, which recalls Nevin "at his sugariest" and rather mars what would be accepted as a good singable song. It is inscribed to Mme. Pasquali. "Fantoches" is ultra-modern *à la* Debussy, Ravel, etc., etc.; it has but little charm, for the harmonic scheme seems forced and unnatural. In the final song "Pantomime" there is more of modern France, but there seems to be a fundamental idea here which was lacking in the other song. The *Tempo di Valzer* section—which by the way would in the case of a French song like this one look better on paper if designated *Tempo di Valse*—has much that is appealing in it and should find many singers to bring it before the public.

The songs are published for both high and low voice.

* "THREE SILHOUETTES." For Voice with Piano Accompaniment. By William Spencer Johnson. Published by the Boston Music Company, Boston, Mass. Price \$1.00 net.

MARY HELEN BROWN, a talented young American composer, has recently put to her credit a splendid waltz-song, "Spring Greeting"§ for a high voice with piano accompaniment and an *ad libitum* violin part.

Waltz-songs, even those like "Il Bacio" of Ardit and the same composer's "Parla," which have attained considerable popularity, are, when carefully considered, made of material which a composer would not judiciously use in any other kind of song. The vocal version of Strauss's "Frühlingsstimmen," which Mme. Sembrich has so often sung at symphony concerts, is equally as good music as the waltz in its original form, but this is surely an exception to waltz-songs. This song of Miss Brown's is once more an exception to the type and one can but congratulate the composer on the quality of the material employed in the composition.

It is brilliantly written for the voice by one who knows its possibilities, has variety of movement and incidentally of tonality—which few waltz-songs have, most of them consisting of a never-ending succession of tonic and dominant all in a single key—and an excellent piano part, well conceived and playable. The obbligato part for violin is not essential, but it should enhance the general effect when used, as it is written with definite purpose, there being some nice bits of imitation between it and the voice, which doubtless give a happy effect and at the same time attest the musicianship of the composer.

* "SPRING GREETING." Waltz-Song for a High Voice with Violin *ad lib.* By Mary Helen Brown. Published by G. Schirmer, New York. Price \$1.00.

FRANCES ALLITSEN, whose songs are frequently sung in America, has a new cycle of songs entitled "The Lute of Jade,"|| the poems from the Odes of Confucius, rendered into English by L. Cranmer-Byng. Melodically the songs have much that is satisfying, though one is justified in recording that there is nothing very Chinese about them, being an attempt made at Oriental coloring, some of it rather successful. The four songs are "The Wanling Moon," "The Nightlong Tryst," "High O'er the Hill" and "A King of Liang," of which "The Nightlong Tryst" is

by far the finest. All of them are well written for the voice and the accompaniments are effective.

A. W. K.

* "THE LUTE OF JADE." Song Cycle for a Me dium Voice. By Frances Allitzen. Published by the Boston Music Company, Boston, Mass. Price \$1.00 net.

* * *

FOUR-HAND piano playing seems to be falling into desuetude. In many ways this is a regrettable matter, since much music of rare merits and beauties is thus doomed to languish unheard unless there is some one sufficiently enterprising to adapt it to a more practical method of performance. It is surprising, therefore, that any contemporary composer should choose to write for two pianos, though, to be sure, few of them do. One of these exceptions is Algernon Ashton, the English composer and litterateur, who has just issued through the publishing house of F. E. C. Leuckart, of Leipsic, a "Toccata Brillante"|| for two pianos. The piece is dedicated to the Misses Rose and Otilie Sutro, who make a specialty of four-hand pianism. The Toccata, while now and then of a certain superficial brilliancy, scarcely strikes one as music of any particular importance. Its themes have no special originality, beauty or character, nor is the handling of them noteworthy. It is rather remarkable, also, that a modern composer should not write for the piano in more varied colors than has Mr. Ashton, whose general style seems to be diluted Mendelssohnian.

Mr. Ashton has also published through the same firm "Six Etudes" of moderate difficulty. They should be serviceable for students but musically they too are rather insipid, having little more individuality or character than the "Toccata" just mentioned.

H. F. P.

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THE ART OF SERGEI RACHMANINOFF

One of the Moscow or Classical School of Russian Composers and a Disciple of Tschaikowsky—Power and Individuality of His Songs and Orchestral Works—The Symphonic Poem, "Isle of the Dead," His Masterpiece

By IVAN NARODNY

THE Russian people, like the Orientals, are very peculiar in their attitude toward their geniuses. While they humbly worship the dead they seem to ignore the living. It is not meant by this to say that they do not know and recognize their great living artistic creators, but it is more a sacred tradition not to express their feeling publicly. For this reason one hears very little of this or that living Russian composer. The names of the composers are mentioned only when their works are produced; otherwise, a curtain of silence seems to hide them. There is no "Who's Who" or other medium to give even the place of their residence, not to mention other biographical details. If one did not know such a creator through immediate personal relations it would be hard to find a trace of him or to gather an idea of his artistic significance.

A kind of mystery seems to veil the living genius. The composer Ivanoff is a different personality from Mr. Ivanoff in private life. Russian composers live and work without attracting social attention. Creative greatness is admired or disapproved in silence. It never plays any rôle in social life.

With the exception of Tolstoy, Tschaikowsky and Rubinstein, who became the objects of special attention more from foreigners than from the people at home, no Russian musical or literary creator has been a conspicuous figure during his lifetime. Almost none of the Russian living composers owns the popularity that such men as Wagner, Liszt, Strauss, Saint-Saëns, Puccini and others attained or are attaining. To foreigners it seems as if, with the death of Tschaikowsky, Russia lost her last musical star. The fact is, however, that there are at least half a dozen Tschaikowskys and just as many Strauss and Puccinis living to-day in Russia and working sincerely and hard. How few foreigners know of the achievements of Liadoff, Wihtol, Taneieff, Solovieff, Ipolitoff-Ivanoff, Scriabine and many others! Yet they are all towering giants and they are only a few. There are dozens upon dozens of others. The Russian musical progress of to-day is incomprehensible to outsiders. The difficulty of the language and the strangeness of social and political conditions unite to make Russia unknown territory.

In material respects Russian musical creators are in just as deplorable condition as were their predecessors and most of them have to earn their living by giving lessons, serving as functionaries in some official department or in the army. Those few who have succeeded in making their compositions a source of income or who have be-

come conductors of leading orchestras are regarded suspiciously as having possible commercial motives, and it is rarely the case that they have achieved anything worthy of special recognition by the nation. Among them Sergei Rachmaninoff



Sergei Rachmaninoff—From a Cartoon by G. Karenin

is, however, an exception. Rachmaninoff has somehow succeeded in making a remarkable foreign reputation that has enabled him to gain a more prominent success at home than most of his contemporaries. In speaking of Rachmaninoff and his work I must allude briefly to two distinct tendencies working at present in Russia.

The Two Russian Schools

Since the very early days of Russia's musical awakening there has been a divided opinion about the fundamental principles of the art. According to the men of one party music is an abstract thing that should appeal to our aesthetic senses without any objective elements entering in. On the other hand, it was contended that it was only a medium for poetic expression of national and psychological characteristics. The one was the school of absolute subjective, the other half subjective and half objective. At the head of one stood men like Glinka, Dargomyisky, Cui, in a less explicit way, and Rubinstein and Tschaikowsky in a more definite way. The leaders of the other party were Balakireff, Moussorgsky and Rimsky-Korsakoff. At first the attitude of the two parties was

formal and theoretical, but, with each advancing year, the differences have grown deeper and the spirit of contest more pronounced. The composers of one party call themselves classicists or lyricists, those of the other nationalists. The stronghold of the former is Moscow; of the latter, St. Petersburg. Rachmaninoff is an enthusiastic follower of the lyricists and very conservative in his views.

Most of Rachmaninoff's early compositions bear a distinct stamp of Tschaikowsky's influence. One feels even a certain German rhythm and style of construction, yet with a strongly marked individuality. One of Rachmaninoff's best early works is his song cycle, "Fate," op. 17, in which the piano part bears a relationship to the opening motive of Beethoven's Fifth Symphony. In his piano concerto, op. 1, in his First Symphony, op. 13, and his first opera, "Aleko," one feels the impress of a great spirit, but very conventional and cautious in its expression. His orchestral fantasia, "The Cliff," op. 7, which he composed after a poem of Lermontoff, is rich in poetic images and shows the composer's great power in style and mastery of details. But the listener realizes that the atmosphere is very much like that of many of Tschaikowsky's works.

The first step which Rachmaninoff seems to have taken to free his art from conventional influences is evidenced in his Concerto in C Minor, op. 18, a work which won the Glinka prize in 1904. It is a solid, coherent structure that demands at times a brilliant technic in the piano part. The finale is sonorous and effective in climaxes. But for some reason or other it lacks the individuality that is revealed in the third Piano Concerto in D Minor, op. 30. Here the composer has found himself and presents his message with a sweeping beauty of expression. In his Piano Sonata in D Minor, op. 28, he is weaker in some respects, and in others is more tensely compelling. The D Minor Sonata suggests Liszt's "Faust" Symphony, but stands, nevertheless, on its own feet.

Long List of Works

Rachmaninoff has thus far composed three symphonies, three operas, two symphonic poems, half a dozen smaller orchestral works, several sonatas, a Bohemian caprice for orchestra, the cantata, "Spring," for chorus and baritone, about fifty piano pieces and sixty or more songs. Yet he is still a very young man. Born at Novgorod in 1873, he studied music first in the Conservatory in St. Petersburg, but left soon for Moscow, where Siloti and Arensky became his teachers. The Conservatory of Moscow was at that time a temple in which Tschaikowsky was high priest. Tschaikowsky became the ideal of the studious young man and for a time dominated him so strongly that it seemed as if he had wiped out all that was Rachmaninoff's own. The scion of an aristocratic family and breathing the air of conventional surroundings, it was but natural that this youth should be extremely conservative in his views and he has not been able to free himself from this influence until very lately. There is a certain polish and a nobility in most of his works uncommon among his contemporaries, and in this respect he is more foreign than any other living Russian composer.

Rachmaninoff's masterpiece is his symphonic poem, "The Isle of the Dead," op. 29, which he composed after the famous picture of Boecklin. This is one of the most forceful of Russian instrumental works by living composers. In it the composer seems to have adopted the mood and mastered the eloquence of ultra-modern music. It is far ahead of all his previous works. In technical workmanship, in variety of rhythm and especially in the masterly disposition of the orchestra, in which he is essentially modern, he has achieved remarkable results and produced a tone-picture which gives him a position in the first ranks of Russian classicists. It is said that his last unpublished symphony is still more powerful and impressive through its grand style and imposing structure than anything he has composed before. Rachmaninoff seems to have deserved the success he is obtaining at home and abroad.

In his operas Rachmaninoff lacks the freshness and power of fascination that he

has in his instrumental works. He has attributed this to a lack of suitable themes and librettos. But his songs are rare gems that alone should make him known throughout the world. The lyric beauty and dramatic vigor that characterized the vocal works of Tschaikowsky are equally to be admired in Rachmaninoff. His "O Thou Billowy Harvest Field," op. 4, and "Floods of Spring," op. 14, rival the best songs of the world's foremost composers. While most modern Russian composers shape their melodies after the folk songs Rachmaninoff thinks that modern tastes have outgrown these simple themes. However, he admits that there is a national tradition by which a composer must shape his melodic thoughts.

"The tendency is of evolution from simple to complex forms of expression in art or life," Rachmaninoff has replied to those who attack his critical attitude toward the nationalistic school in music. "I fully agree that there is a national element, but this does not necessarily depend upon the primitive creations of the masses, but rather upon the cultured mind of the individual. I do not agree with those who think that music is a medium for the expression of objective ideas, to be shaped after the pattern of literature. I think it is an abstract art and needs only objective forms for certain concrete purposes. We do not love music for the sake of its poetic ideas or this or that national color, but because it is beautiful in itself."

START ON MUSICAL PILGRIMAGE

Henry L. Gideon's Party Will Visit Many Points of Interest Abroad

Henry L. Gideon, who has been giving a series of operatic lecture-recitals in New England this season, departed on Saturday with a party of musical enthusiasts aboard the *Franz Josef* for a sojourn in Europe. Associated with Mr. Gideon in the conduct of this musical pilgrimage is Dr. A. Gideon, head of the department of modern languages in the State Teachers' College of Colorado. They will attend a performance of "Parsifal" at Bayreuth, "Don Giovanni" at Munich, and in Paris will attend an organ recital specially arranged by the eminent French organist, Josef Bonnet.

The trip will be marked by informal lectures given by Mr. Gideon at various stopping places. The return trip will be made on August 18. In the party are Miss L. A. Leach, of Cambridge, Mass.; Ada Brush, of New York, and Miss M. E. Redford, of Colorado.

Carlo Galeffi, the Italian baritone, has been singing in Venice and is now appearing in Florence.

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New York, June 22, 1912

STOKOWSKI FOR PHILADELPHIA

The securing of Leopold Stokowski, as announced in MUSICAL AMERICA, as a conductor of the Philadelphia Orchestra is news which falls most gratefully upon the soul long wearied with the European monopoly in the Eastern orchestral situation.

MUSICAL AMERICA has analyzed and presented carefully the situation with regard to the coming of American conductors to the front. It has pointed out the difficulties in the way of such a thing, and has shown it to be logical that Europeans should have an almost exclusive control of this field long after Americans had risen to the top in other branches of the art.

Europe, and especially Germany, has been the training ground for conductors, and Americans should be thankful to have had the opportunity of hearing the great conductors which the old world has sent to them. Unfortunately, something more than their ability has been too often sent along with them. Together with their genius and their skill they have too often brought with them the attitude of superiority and condescension that is the heritage of a world old in art, a scorn of the achievements and latent possibilities of the new land, and a determination to establish a hard and fast autocracy. With all that America has learned of its great foreign conductors, it has had to bear with shortcomings and limitations of this nature.

Some of the great conductors who have come to America have almost insolently refused artistic recognition to some of the foremost American composers—in one case, at least, where conductor and composer had been students and good friends together in Germany in earlier days. In the instance in mind the composer told the conductor of the completion of a new orchestral score.

"Eine neue Partitur? So?" responded the conductor, casually, and the matter was dismissed.

Most of these conductors from the other side are great artists, and very naturally feel that the status of their art must be upheld; they realize that they will have to fight off a crew of amateurs and dilettante desirous of having their music heard. This fear, coupled with the inborn traditional sense of artistic superiority of the European, has acted in a way to prevent foreign conductors from taking what would naturally be the true course in America, namely, to undertake sincerely the study of American scores and to choose out and give representation to the best.

This kind of fair and progressive attitude, which would, at the same time, give the necessary protection to the conductor, has seldom been observed in our visiting conductors. What one usually encounters is dogmatic insistence upon the exclusive worth of European composers, an attitude which is too often borne out in the giving of unimportant European novelties while American works of far greater worth are waiting to be heard.

The matter is in no sense a personal one. So long as Europe owns the American orchestral world, so long must it bring with it a point of view unacceptable to Americans. Therefore, it is with particular gratitude that we think of the management of the Philadelphia Orchestra and its policy of installing one who, while not American born, has had practically his entire experience as a conductor in this country, has made his reputation here and whose viewpoint and sympathies are American.

The special significance of the occurrence lies in the fact that it appears in the East. The West, ever more radical in such matters, but, at the same time, with a shorter period of development behind it, has already expressed itself in the taking of such steps. Such a move in the East is an entering wedge into a situation which can be changed only with much difficulty.

No one who has the broad progress of musical art in the world in mind would wish or care to see a total ousting of the great foreign conductors from America. That is not the point. The point is the ready acceptance of the American into the general system of orchestral conducting. It is to be hoped that America will continue to hear the great conductors of the world, and there is no doubt that it will, and that certain of its orchestras will be under the direction of such conductors. But it is absolutely necessary that there shall be no artistic boundary line drawn between European and American in the conductors' world.

The engagement of Mr. Stokowski is the beginning of the final eradication of that line, and is, without doubt, only the first of a series of steps which shall secure to America its proper authoritative share in the conduct of its own orchestral life.

THE "FICKLE" LIGHT OPERA PUBLIC

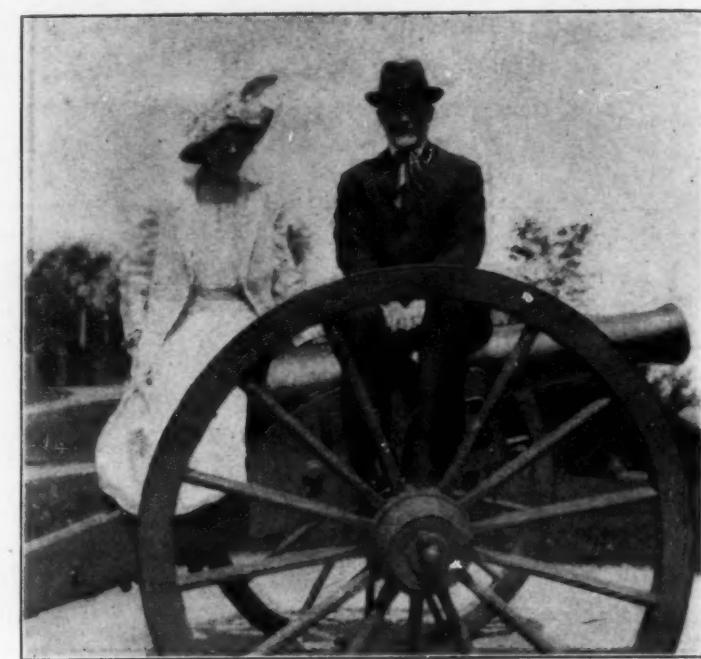
The fluctuations of popular taste in the field of light opera are always a source of interest. Often they are the despair of those directly involved, for no amount of conjecture, prophecy or calculation can determine for sure the exact place in which the lightning of popular favor will next strike. By comparison, it is relatively easy to gauge the public wants in the matter of grand opera.

The light opera consuming public is a much maligned body. It is freely accused by managers of fickleness, lack of intelligence, want of appreciation and innumerable other sins of the kind. It sets the stamp of its august approval on one type of entertainment, and when more of the same character is offered it in guises even more elaborate it suddenly and without warning transfers its allegiance to something of a style diametrically opposed. And presently, when producers have recovered from the shock and set about humoring the whims of their patrons, the dreaded phenomenon occurs all over again.

No doubt the parties afflicted by these vagaries are often sincerely deserving of sympathy. Yet it will be observed that, in the long run, the preference of the populace lies in the direction of the best. This is plainly evidenced in the hearty welcome which has of late been greeting various revivals of Gilbert and Sullivan operettas and such time-defying products as "Robin Hood." Enthusiasm has not been confined to a limited number. It has been widespread and general. If it had not been so we should not have witnessed the gratifying spectacle of four Gilbert and Sullivan revivals within less than three years. But managers are timidous. They dread to appeal to the higher faculties of the public until the public plainly intimates its desire to be so appealed to.

When some five years ago American-made "musical comedies" of an exceedingly cheap and debased variety abounded there were few who believed that anything better was wished. Then, without warning, came the modern Viennese operetta, vastly superior in musical worth and more refined in humor. Straightway the populace deserted its ancient idols and flocked to the new. Thereafter no light opera but bore the label of "made in Vienna" or "made in Germany." Yet in the process of time this thing degenerated and was cheapened, and again the public was ready for a change. The Gilbert and Sullivan operas provided the wholesome food necessary, and, for the time being at least we have the spectacle of a reversion to the great things of the past. A severe check has undoubtedly been placed upon Viennese importations. And while it is not to be believed that the present condition will bring about a stagnation of contemporary effort it cannot be without an effect most salutary for the future.

PERSONALITIES



Christine Miller and Dean Lutkin

When Christine Miller sings in the "Messiah" next season with the New York Oratorio Society it will be her seventh engagement in three years with that organization in that oratorio. Miss Miller's wave of popularity becomes greater each season. This year she has appeared in the most important festivals given in the United States. She has just been engaged to sing in "The Beatitudes" with the Toronto Oratorio Society next Winter. The snapshot shows her with Dean Peter C. Lutkin at Evanston, Ill., during the North Shore Festival.

Huhn—After a recent performance of Bruno Huhn's Persian Cycle Quartet, the composer, who was accompanying his quartet at the piano, was being complimented by a lady in the audience. "Really, Mr. Huhn," she gurgled, "I should think you would take up music professionally."

Gadski—During his trip abroad Loudon Charlton spent a day at the home of Mme. Gadski in Berlin. The prima donna is resting after her long American season, but will return to this country the last of September, as her concert tour is to begin unusually early.

Hyde—Walter Hyde is a believer in comic opera training for a grand opera singer. "One of the greatest benefits derived by an artist from appearances on the light opera stage is clarity of enunciation," he says. "One scarcely ever hears a singer in light opera whose delivery of the text is unintelligible."

Finck—The greatest of living composers, according to Henry T. Finck, the New York critic, is Saint-Saëns.

Hudson-Alexander—Mme. Caroline Hudson-Alexander's home is near the beautiful Ursuline Convent, Villa Angela, of Cleveland, where as a child she studied painting and music. One of the singer's great delights during her vacation is to return to the convent and give a recital for the Sisters. At this time she sings all the favorite old songs and the new ones she has added to her repertoire during the season. No audience is more interested or delighted in the success of this artist than the Sisters within this convent.

Schumann-Heink—Mme. Schumann-Heink attended her first baseball game at Appleton, Wis., recently. The Appleton team defeated Oshkosh and Mme. Schumann-Heink presented the winners with silk flags. A five-dollar gold piece was given to Chief Williams, an Oneida Indian, who made the first hit after the singer was seated.

Garden—Although many newspaper interviewers have remarked that, of all opera stars, Mary Garden makes the best "copy," one of them, Garnett Warren, arises to differ. He considers Miss Garden's personality somewhat "uncomfortable" for the interviewer, and says that, while she is an acutely intelligent conversationalist, she is "inordinately vain, and expectant of interviews loaded only with praise." Mr. Warren discovered that unless he "retouched" his interview he was liable to incur the serious displeasure of the volatile prima donna.

Persinger—Mrs. Susan Persinger, the mother of the American violinist, Louis Persinger, has closed her Berlin home and will soon sail for America to spend the Summer at her home in Colorado Springs.

Dethier—Edouard Dethier has gone to Lake Sunapee, N. H., to spend his vacation. The Belgian violinist is devoting himself to daily practice in preparation for his next concert season under Loudon Charlton's management, but at the same time he writes he is enjoying himself to the utmost. Mr. Dethier is an expert tennis player, swimmer and boxer, while he is particularly proud of his skill as a navigator. Later in the Summer he will join the music colony at Blue Hill, where many well-known musicians, among others Franz Kneisel and Horatio Parker, have Summer homes.

Shattuck—Arthur Shattuck, the pianist, is the possessor of one of the largest and most luxuriously furnished gasoline launches ever built in the State of Wisconsin. The new craft, the *Dion*, was launched at Neenah, Wis., recently.

Rappold—Mme. Marie Rappold has opened her Summer home at Callicoon in the Catskills and is now resting there and preparing for the concerts of the Philadelphia and St. Paul Sängers.

\$5,000 VERDICT AGAINST MUSICAL COURIER CO. GIVEN TO NATHAN BURKAN BY SUPREME COURT JURY

Well-Known Attorney for Music Publishers' Association, Who Also Obtained for Victor Herbert Judgment Against Musical Courier Co. Had Brought Suit for Libel Because He Was Called a "Legal Four-Flush" by a Blumenberg Paper—Burkan Will Push Lyon & Healy, Moriz Rosenthal and Max Josephson Libel Cases Against Musical Courier Co. in Which Actions for \$300,000 Damages He Is Counsel

Nathan Burkan, counsel for the Music Publishers' Association and a well-known theatrical and copyright lawyer, who was called a "legal four-flush" and "an attorney of obscure origin," by a paper which the Musical Courier Co. publishes, and who sued the Musical Courier Co. for libel, was awarded a verdict of \$5,000 damages by a jury in the Supreme Court of New York on Thursday morning, of last week. The president of the Musical Courier Co. is Marc A. Blumenberg.

As soon as the jury's verdict was read H. S. Marshall, counsel for the Musical Courier Co., asked for a stay of sixty days. Counsel for Nathan Burkan asked that the stay be made thirty days, to which Judge Gavegan assented. The Musical Courier Co. will appeal.

Some years ago Victor Herbert obtained a verdict against the Musical Courier Co. and collected it. Burkan was Herbert's attorney and he claims that since this verdict he has been a target for editorial abuse in Blumenberg's papers. He is counsel for a number of cases against the Musical Courier Co., including the actions that have been instituted by Lyon & Healy, Chicago; Moriz Rosenthal, the pianist, and Max Josephson, a lawyer. The damages asked in these cases aggregate \$300,000.

All of these cases will be prosecuted as rapidly as possible, Burkan says. To a representative of MUSICAL AMERICA, he said:

"I am going to make Marc A. Blumenberg see that he cannot blacken the reputations of decent men without being punished for it in the courts. He never thought that my libel suit would come to trial, but I refused to drop it, and now I have a verdict. I expect to win the other cases against the Blumenberg outfit."

Interesting sidelights on the operations of the papers published by the Musical Courier Co., were disclosed in the trial of the suit. Mr. Burkan asked for \$200,000 damages.

One witness—a former writer for Blumenberg—said that he was on hand to restrain the "pernicious activities" of Blumenberg, and in his testimony he made the surprising statement that in the Musical Courier Co.'s offices, when it is decided to pen an assault on someone who meets with the disfavor of Blumenberg and an excuse is wanted on which to hinge the assault a member of the staff may write a letter to the paper, signing it with an anonymous name, and discuss the person to be attacked. This provides the opportunity for the writer to answer the "communication to the editor," and it is quickly forthcoming.

Nathan Burkan, the plaintiff, incurred the enmity of Blumenberg as lawyer for Victor Herbert. In 1908 a bitter attack on the lawyer was made in the Musical Courier Co.'s publication. The occasion for the attack was the copyright hearings of the house committee on patents in Washington in 1906 and 1908, which finally led to the passage of the new copyright act, giving a royalty to copyright proprietors of 2 cents on every piece of music mechanically reproduced. In discussing the arguments of Mr. Burkan and his qualifications as a lawyer the Musical Courier Co.'s publication said in one of its issues:

"We wish to thank a 'Popular Music Publisher' for calling our attention to the amazing statement made by Nathan Burkan before the patent committee at Washington, a surprising statement, coming as it does from a supposed copyright lawyer, and that lawyer, too, the legal representative of the Music Publishers' National Association. It betrays an ignorance so palpable as to make that legal gentleman's pretensions to knowledge of copyright law bear the aspect of a legal four-flush. That any lawyer could advance the idea that a copyright law should and could recognize property in an intangible idea seems so absolutely absurd and illogical to the 'American Musician' that we can scarcely believe that Mr. Burkan was correctly quoted in the 'Congressional Record,' which makes him gravely assert that 'this decision proceeded upon the erroneous theory that the copyright protects not the musical composition but only the sheet of music on which it is printed.' Nathan must have been recently con-

verted to the 'Brer Rastus' school of philosophy, for 'Brer Rastus,' it will be remembered, was the colored preacher who had the tremendous moral courage to assert in the face of the whole world that 'de sun do move!'

When Burkan read this article he became incensed and, other scurrilous attacks following, he brought suit for libel, there being eight causes of action. "I am going to stay in the fight to the finish," the lawyer said, as the case dragged along. Finally it was put on the calendar this Spring and on Thursday of last week was reached for trial, Judge Gavegan being on the bench. Arthur C. Palmer appeared for Burkan and H. Snowden Marshall for the defendant. Marc A. Blumenberg was not in the court room.

Former Employee a Witness

One of the most interesting witnesses put on the stand was Garrett J. Couchois, who wrote the articles on copyright that appeared in the papers published by the Musical Courier Co. At the present time he is in the machinery business. He said that at one stage he had a high regard for Marc A. Blumenberg, and it took him some time to understand his character, but that he finally sized him up for what he is, and his (Couchois's) appearance on the witness stand was induced to curb what he declared to be the "pernicious activities of Mr. Blumenberg."

He testified that the articles he wrote were aimed at Mr. Burkan. Before he was employed on the paper he told Blumenberg that he had had various difficulties with Burkan as the attorney for certain publishers and had told him that Burkan had sued him on behalf of his clients, and had also prosecuted him criminally. Blumenberg's reply was: "Well, you don't hate Burkan any more than I do."

Couchois testified that there were two objects in mind when he wrote the articles. One was the carrying on of the fight as outlined in his articles regarding the "manufacturing clause" in the new copyright law; the other was the opportunity afforded Blumenberg "to get at people." Couchois said that Blumenberg had told him that it was the method employed on his publications to write letters to the paper purporting to come from outsiders, and then to answer these letters in the paper, and this method was employed in the Burkan attacks. These anonymous letters, written in the office, also served to keep up interest in the articles. The letter on the Burkan attack, referred to above, signed "Popular Music Publisher," was written in the office of the Blumenberg paper.

Alvin Schmoeger, secretary and treasurer of the Musical Courier Co., placed on the stand, testified that the publication in which the alleged libel appeared did not have a circulation exceeding 3,000 at the time the Burkan attacks were printed.

Victor Herbert on the Stand

An interesting witness was Victor Herbert, the most popular American composer, who once got a verdict against Blumenberg, which he collected. Herbert said he represented the American Federation of Musicians and two other organizations. He testified that Burkan's attitude in Washington was taken at his direction and with his expressed approval.

Surrogate Cohalan and Judge Peter Schmuck, of the City Court, both testified that they had known Burkan upward of ten years and testified favorably as to his integrity and standing.

Alexander P. Browne, a copyright expert, was called to show that Burkan's statement in Washington that the famous decision in the case of Kennedy vs. McTammey "proceeded on the erroneous theory" justified the Musical Courier Co.'s publication in stating that he was so ignorant on the copyright subject as to appear to be a "four-flusher." Instead Browne agreed with Burkan.

The White-Smith vs. Apollo case, which was fought up through all the courts and decided early before the new copyright act was passed, and the once much discussed agreement between publishers and the Aeolian Co., which it was charged was made in order to secure a monopoly of the music roll business, came up for discussion on Monday. Nathan Burkan

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testified that the White-Smith vs. Apollo case cost between \$40,000 and \$50,000 to fight.

An attempt was made by the attorney for Blumenberg to prove that Burkan was in Washington at the copyright hearings as a lobbyist in favor of the Aeolian Co.; that he had spoken for everything that the Aeolian Co. wanted and opposed everything that the Aeolian Co. opposed. Burkan's lawyer denied that he ever received a cent from the Aeolian Co., or that he was in Washington to represent them. He was the attorney for the Music Publishers' Association, his counsel said. The attorney's for the "American Musician" threatened on Monday to tell about the fund that was raised to supply the sinews of legal war in the White-Smith vs. Apollo case, of which it was testified \$25,000 was paid as counsel fees to Charles E. Hughes, now a Supreme Court judge.

Counsel for Blumenberg tried to prove from minutes of the Music Publishers' Association that Burkan was not the counsel in Washington for the Music Publishers' Association, quoting the report of a secretary that the lobbying for a better copyright act had not cost the association a cent.

Several publishers, including Leo Feist, E. T. Paull and Walter Fischer, quickly showed that Burkan was the recognized counsel for the Music Publishers' Association. Paull testified that as treasurer he had made one payment to Burkan of \$1,000. Different sums were raised among the publishers to pay Burkan. In this connection one of the interesting things that transpired on Monday afternoon was the attempt of Blumenberg's counsel to prove a statement by the fact that it had appeared in *The Music Trades*. This lawyer asked the witnesses—publishers—if they knew *The Music Trades*, and if it were not widely read. All of them said that they knew this paper and agreed that it had a wide circulation in the trade.

Blumenberg Here a Few Months Only

In order to rebut the testimony of Garrett J. Couchois, Alvin L. Schmoeger, secretary and treasurer of the Musical Courier Co., was recalled. He testified that he was the "general supervisor" of the Blumen-

berg office. He was asked about Mr. Blumenberg's movements, and testified that he goes abroad every Summer; that he is here only part of the Winter. He said that he had passed on the Couchois articles; that he had several conferences with Couchois, and had made a personal investigation of the facts in the articles; that he had no grievance at the time against Nathan Burkan; that he had even cautioned Couchois that the paper did not believe in personalities, and "didn't want to libel anybody."

Couchois had come in with the copyright article, he said, with the statement that it was absolutely foolish to think that a music disk or roll could be copyrighted; that the Patent Office was the proper place to go. He said many publishers did not seem to have the correct idea of the copyright situation, and he wanted to show them the real facts in the case. He did not know Couchois wrote a letter to the paper signed "Popular Music Publisher," but Couchois had told him he had received such a letter and would let him know the name of the author later.

Can't Remember How Much Stock He Owns

Secretary Schmoeger, of the Musical Courier Co., was cross-examined on Tuesday by Counsel Palmer for Nathan Burkan. He testified that he was twenty-eight years old, and that he had been with the company for ten years. Asked if he owned any stock in the company, he asserted that he had twenty-five or thirty shares—he could not remember which. Questions as to the amount of stock that Marc A. Blumenberg owned in the Musical Courier Co. were not answered. The capital of the company was \$500,000. Blumenberg, he said, was editor-in-chief of *The Musical Courier* and associate editor of *The Musical Courier Extra*.

On a previous day Schmoeger had testified that he had the general supervision of the office and Couchois had conferred with him in reference to the copyright articles. Counsel for Burkan then put a number of questions to the witness to test his knowledge of editing, libel and other points of journalism. One of the questions asked was whether in the absence of Blumenberg.

[Continued on next page]

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[Continued from page 19]

Schmoeger were not responsible for what the Blumenberg publication printed. He said that he was, although a managing editor read copy; but that the managing editor on duty at the time the Couchois articles were printed had been discharged. Schmoeger was asked if he did not know that the articles on copyright, calling Burkan a "four-flusher" and a "knave," were libelous. The witness said he believed the allegations in the article were true; therefore, were not libelous.

Schmoeger was at one time an office boy in *The Musical Courier* offices. He did not have a college education. He was cross-examined as to his knowledge of what a libel was. Finally counsel for Burkan asked him this question regarding the statement of *The Musical Courier* Co.'s paper that Burkan was "of obscure origin": "What does the word 'origin' mean?"

Schmoeger hesitated for some time, fidgeted and finally answered "The place where a thing comes from."

Q. Did you or the managing editor of the paper ever consult a lawyer to learn whether or not the Couchois articles were libelous?
A. No.

Schmoeger was asked if Blumenberg had seen the articles while they were being published. He answered that the paper was sent abroad to the absentee editor every week, but whether he read it or not he could not testify.

Q. Did you receive any protest from Blumenberg regarding publication of any one of the Couchois articles which are complained of?
A. No.

There was considerable talk about the anonymous letter which Couchois wrote to the paper while a member of the staff. Schmoeger testified that Couchois had said he opened this letter; that he knew who wrote it, and would tell later.

One question asked Schmoeger was this: "Did you know when Couchois was employed by your paper that he had been locked up for pirating music?"

A. He was not locked up; he was discharged. Q. Did you make an investigation of the trouble Couchois got into before employing him?
A. I did not. We do not make such investigations before employing people.

Joseph F. Meade, assistant treasurer of the Aeolian Co., said on the stand that the Aeolian Co. had paid Charles E. Hughes \$7,000 or \$8,000 on the White-Smith case, denying that \$25,000 had been paid. He was asked by Judge Gavegan if the Aeolian Co. had ever paid any money to Nathan Burkan, answering "No."

Echo of Washington Hearings

Two witnesses who had appeared before the copyright hearings in Washington were examined and told about Burkan's activities before the House Committee on Patents. One of them was George W. Pound, the lawyer, who represented the R. Wurlitzer Co. at Washington. In his testimony on Tuesday, Pound said he originated the 2-cent royalty clause in the present copyright law. He told the jury that Burkan had opposed the payment of the 2-cent feature.

One of the interesting features of the case was the appearance of several judges who testified to Burkan's character. They were Federal Judge Mayer, City Judge Donnelly and Municipal Judge Prince. All testified they had known Burkan for years and that his reputation in the community was splendid.

In the summing up on Tuesday afternoon both counsel, Palmer, for the plaintiff, and Marshall, for the defendant, bitterly assailed Couchois. Palmer said the only reason he had called Couchois was to prove that he was the writer of the Blumenberg paper's copyright articles. Marshall attacked Couchois's testimony, saying that the latter admitted he hated Blumenberg. Here are some of the points made by the opposing counsel in summing up:

Mr. Marshall: The newspaper and the trade paper must protect the public or the interests of their subscribers. Couchois believed that Burkan was not acting in the best interest of Americans; and it was legitimate of the Blumenberg paper to attack his motives. How has Mr. Burkan been injured? He has read a list of his clients, a long one. A number of distinguished persons have testified to his reputation, which seems not to have been damaged. As to the term "four-flusher," it is not such a harsh thing to say of a man. The criticisms in the articles complained

of, particularly the expression "an attorney of obscure origin," referred to the lawyer—not to the man. The thought that Burkan harbored malice against Blumenberg because of Burkan's activities in the Victor Herbert case was ridiculous, because Burkan was the junior counsel, only then a member of the Bar for two years.

Mr. Palmer: Mr. Blumenberg hated Mr. Burkan and sought to destroy him in the community. Couchois hated Burkan, because he had been prosecuted by him. Couchois had a vitriolic pen, and Blumenberg knew he could write the articles that he wanted. After the articles were published and the case was nearing trial Blumenberg fled to Europe, leaving an "office boy," Schmoeger, to face the situation. A lawyer's reputation is as easily ruined as a lily's petal by the frost. Burkan had gone to Washington as the representative of the Music Publishers' Association and had made a fine reputation there, which the articles in question had damaged.

REDLANDS CLEF CLUB SINGS

California Choir and Soloists Offer Appealing Program

REDLANDS, CAL., June 10.—The Clef Club Choir provided an enjoyable evening of music at the First Presbyterian Church on June 7, with the assistance of Georgianna Strauss, contralto; Roy Stone Kendall, tenor, and Mrs. Gayle G. Moseley, accompanist. In addition the chorus had two accompanists, Elizabeth Hervey at the organ and Mrs. Herbert Crafts at the piano.

Chief in importance among the choral numbers, under the capable baton of Harry Risser Patty, was the waltz, "Spring Songs," by Nentwich, which the choir sang with splendid volume and a nice sense of delicate shading. The Barcarolle from "The Tales of Hoffmann" was presented artistically by the Women's Chorus and the "Bridal Chorus" from Cowen's "The Rose Maiden" received a fine performance.

Miss Strauss showed the results of her operatic training in an aria from "Faust" and she also scored emphatically with Liza Lehmann's "Roses After Rain" and Beckel's "Springtide," being compelled to add two encores. Mr. Kendall made an emphatic impression in two songs by Frederick Gunster, and he also appeared in a quartet, "Legends," along with Reginald Morris, Z. Earl Meeker and J. T. Thornquest.

David Bispham's Canadian Tour

Frederic Shipman, under whose management David Bispham will appear next season, states that the forthcoming tour of 150 concerts will be one of the most successful of the great baritone's career. The Bispham tour, like that of Mme. Nordica, will open in Halifax, N. S., the first concert being on August 30. Mr. Bispham is booked to appear in nine points in Nova Scotia and New Brunswick, after which concerts in the following cities have been arranged: Quebec, Sherbrooke, Montreal, Ottawa, Kingston, Belleville, Peterborough, London, Hamilton, Brockville and St. Catharines, the Canadian tour closing with a concert at Massey Hall, Toronto, on October 3. Mr. Bispham will have given eighteen concerts in Eastern Canada in less than five weeks, with average railroad jumps of not more than 130 miles between each engagement. He will be assisted by Harry M. Gilbert, the composer-pianist.

Oregon Town of 1,200 Gives Festival

MILTON, ORE., June 10.—With a population of only 1,200, this Oregon town has concluded its second annual spring festival at Columbia College with a list of soloists which included the Berlin Trio, Francis Richter, pianist; D. R. Gebhart, baritone, and Mrs. Baumeister-Thompson, soprano. These were supported by a chorus of fifty and an orchestra of twenty-eight, under the direction of Walter A. Bacon, director of Columbia College, who worked untiringly for the success of the festival. The principal selection in the six days' programs was Gounod's "Gallia" by the chorus and orchestra, with the solo sung effectively by Mrs. Thompson.

Edith de Lys, the American soprano, was the soloist of one of Hans Pfitzner's recent symphony concerts in Strassburg.

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FEDERATED CLUBS TO MEET IN CHICAGO

Board of Directors Accepts Invitation to Hold Biennial Convention in That City, April, 1913—Amateur Musical Club and Lakeview Musical Society to Entertain Visiting Delegates

As a result of the Board meeting of the National Federation of Musical Clubs at Memphis early in May, it is announced that the next biennial convention will take place in April, 1913, in Chicago, on the invitation extended by the Amateur Musical Club and the Lakeview Musical Society of that city. As there was not a quorum for the board meeting in Memphis the reports were read and informally discussed and the necessary business embodied in several motions.

The Amateur Musical Club of Chicago has elected as officers for the coming season: President, Mrs. James S. Moore, Riverside, Ill.; first vice-president, Mrs. Rossetter G. Cole; treasurer, Mrs. Charles D. Everett, Highland Park, Ill.; Federation secretary, Mrs. Alexander Rietz, Chicago, Ill.

The Mendelssohn Club of Wahoo, Neb., has issued a year book showing the course of study used this season, which has been devoted to American music.

The Ladies' Friday Musical of Jacksonville, Fla., has already issued a year-book for the season of 1912 and 1913, which shows that their course of study will be devoted to American composers. The last meeting of this club for this season was held with the following very interesting program:

Part One—Overture, "Der Freischütz," two pianos, eight hands, Mrs. Charles Abbott, Mrs. Screeven Bond, Bertha Foster, Mrs. Thomas Orchard; "Walter's Prize Song," from "Die Meistersinger," Judson Peele; Violin Solo, "Adoration," Borowsky; "Serenade," d'Ambrosia, accompanist, Miss Margaret Williams; "O! Du mein holder Abendstern," from "Tannhäuser," Joseph Schreiber; "Mimi's Song," from "La Bohème," Adele Smith; March, from "Tannhäuser," Mrs. Charles D. Abbott; Duet, "Ecco Panis," Donizetti; Mrs. James Mead and J. Schreiber. Part Two—Contata, "Indian Summer," by Eduardo Marzo, Poem by Margaret L. Lacy; Narrator, Mrs. May Wickenberg; "Frigida," Mrs. Leon Beverly Nalle and Adele Smith; "Aestula," Mrs. Edward O'Donald; "Aestas," Mrs. James Mead.

Before the Harmonia Circle of Lebanon, Pa., the following program was given by Mrs. Mary Horst Mohn, a member of the Circle:

Rameau, Gavotte, (b) Air et Musette; Beethoven, Sonata, op. 90; Schumann, Novelle in B Minor; Chopin, Waltz in C Sharp Minor, Nocturne in G Minor; Arensky, No. 2 of the Three Sketches; Sternberg, Concert Etude, op. 103.

At the Philadelphia Musical Club the most pleasing program of the year included the reading of "Enoch Arden" by Charles Ziegler in conjunction with the Strauss music played by Stanley Muschamp, who substituted for Henry Gordon Thunder. Another interesting program was furnished by "The Philomel Trio," composed of Mary Woodfield Fox, pianist; Grace Grass, violinist, and Edward Shippen Van Leer, tenor.

An afternoon of children's songs with an address by Mrs. F. E. Clark, of the National Federation, on public school music, was very instructive and enjoyable, as was the illustrated lecture on "Songs of the People," by Harvey Maitland Watts, manager of the Philadelphia Orchestra. Jerry Shaw, of New York, and Daniel C.

Donovan, of Philadelphia, each contributed delightful song recitals. Mrs. Owen B. Jenkins gave an illustrated talk on "Works of Woman Composers." Mrs. Rowe, pianist; Helen H. Ackroyd, contralto; Emil Schmidt, violinist, and Arthur E. J. Jackson, bass, presented one of the most artistic programs.

The closing monthly concert of the Beethoven Club of Memphis, Tenn., took place on May 25 with the following program:

Concerto, D Minor, Rubinstein; Enoch Walton and Paul J. Stalls; Songs, "Summer Skies," Speaks, "June Morning," Willeby; Violin and Piano, Romance, Svensden, "Meditation," from "Thais," Walter W. Bouteille, Joseph Henkle; Songs, "My Heart at Thy Sweet Voice," Saint-Saëns, "Woodpigeon," Liza Lehman, Miss Bass; Cavatina, Raff, March, Raff, Paul J. tall; Capriccio Brilliant, Mendelssohn, Mrs. W. W. Deupree, Enoch Walton; Trio, "Fountain of Love," Campion, Mrs. Chas. R. Miller, Miss Jordan, Wm. Meyer; Violin and Piano, Introduction and Rondo Capriccio, Saint-Saëns, Walter W. Bouteille, Accompanists, Mrs. G. B. McCoy and Miss Chamberlin.

The Junior Department on May 18 presented Haydn's "Toy" Symphony with an orchestra of ninety-four pieces. So creditable was the performance that the club was asked to repeat the Symphony at the Children's Festival on May 25 by the Memphis Symphony Orchestra.

E. W. RULON, Press Secretary.

FINNEGAN BACK FROM TOUR

New York Tenor Ends Successful Season as Soloist with Herbert Orchestra

John Finnegan, the tenor soloist of St. Patrick's Cathedral, New York, is back in town after a six weeks' tour of splendid success with Victor Herbert's Orchestra. Newspaper critics in cities where Mr. Finnegan was heard have been unanimous in praising him.

Among the places visited on the tour were Washington, D. C.; Richmond, Va.; Raleigh, Winston-Salem and Charlotte, N. C.; Greenville, S. C.; Athens, Macon and Columbus, Ga.; Pensacola, Fla.; Mobile, Ala.; New Orleans, La.; Jackson, Miss.; Memphis, Tenn.; Little Rock and Pine Bluff, Ark.; Shreveport and Lake Charles, La.; Beaumont, Houston, Austin, Waco, Dallas, Fort Worth and Sherman, Tex.; Tulsa and Muskogee, Okla.

At the request of Mr. Herbert Mr. Finnegan took part in the "Lambs' Gambol" of The Lambs Club a few weeks ago. He will be heard in several recitals this Summer which have been arranged for him by his manager, G. Dexter Richardson.

The chorus at next month's Handel Festival in London will number 2,800 voices.

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MME. MULFORD HUNT'S PUPILS

Vocal Students Give an Ambitious Program in Newark, N. J.

NEWARK, N. J., June 10.—Mme. Florence Mulford Hunt, who is well known in the concert field, presented some of her advanced vocal pupils in recital at Wallace Hall in this city on Thursday evening, June 6. Those who took part were Sara Bennett, E. L. S. Sherwood, Emma Eschenfelder, Emma Greer, Clara Hinman, Cleve Land Perry, Mrs. Helen Woodhouse, Katherine Meiners, Grace Struck, Robert Bartholomew, Lawrence Gedney, Charles Vanderhoof, Irma Garrison, Dorothy Conant, Lillian Seitz, Lydia Koehler, Dorothy Hawkins and Mildred Ross. The accompanists were Mrs. Jessie Walsh and Annie Louise David.

The program included many compositions representative of both the lieder and operatic style, and one ensemble number, the sextet from "Lucia." In spite of the wide variety of styles, the several pupils demonstrated a grasp of their selections which showed excellent training. The value of having one actively engaged in the concert field as a teacher was amply proven by the singing of these students. As was to be expected, they exhibited well-placed voices correctly trained and a fine conception of bel canto. What was not to be expected from pupils was the insight into the interpretative matters in the compositions, an insight which speaks well for the thorough and intelligent instruction which they have received. Though the several numbers were exacting in their demands, vocally and musically, the young men and women participating proved fully equal to the tasks set them and many proved to be possessed of genuine talent and a vocal equipment far above the ordinary. The audience was large and expressed its appreciation enthusiastically.

Amsterdam Braves Cosima's Wrath

BERLIN, June 1.—The "sacred" rights of the Bayreuth interests are to be violated again in Amsterdam this Spring. The culprit in this case is the "Wagner Society" of that city, which has "countenanced" a "Parsifal" performance. The fact that several prominent Wagnerian singers are engaged is not likely to minimize the sin in the eyes of the Bayreuth monopoly. This is not Amsterdam's first infringement of the "Wagner commandment." Unscrupulous managers continue to secure a large attendance at "Parsifal" performances among the "law-breaking" public which cannot afford a trip to Bayreuth. H. E.

Margulies Trio's New York Concerts

The Adele Margulies Trio, composed of Adele Margulies, piano; Leopold Lichtenberg, piano, and Leo Schulz, cello, will make its New York appearances in Aeolian Hall next season with a series of three concerts on November 19, January 28 and February 25. The other engagements of this excellent chamber music organization will include appearances throughout the country in concert and private musicales.

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PROMISES \$300,000 IN VIOLINS TO MUSEUM

Baltimore Collector of Rare Instruments Says He'll Will Them to New York Institution

A collection of rare violins estimated to be worth \$300,000 is to be willed to the Metropolitan Museum of Art by William C. Clopton of Baltimore. Mr. Clopton made announcement to that effect last week and the Museum officials received the news with much gratification.

Having amassed a fortune as a lawyer in New York Mr. Clopton has made a hobby of collecting violins during many years, and though not himself a musician occasionally brings forth one of his specimens for some distinguished artist to perform upon. His chief prize is a Crown Stradivarius, for which he has several times refused offers of \$25,000.

The Metropolitan Museum already has a valuable collection of musical instruments, including many important examples bearing upon the history of the art.

OPERA BY BERLIN STUDENTS

Stern Conservatory Performances of "Fidelio" and "Taming of the Shrew"

BERLIN, June 1.—The large attendance at the sixth operatic performance of the Stern Conservatory attested the remarkable popularity of this school. The opera "Fidelio" was given in its entirety, preceded by a performance of the third act of "The Taming of the Shrew." The latter was the better performance of the evening. "Fidelio" presenting vocal difficulties of too great magnitude for the cast employed. Herr Spruyt did full justice to his part of "Petrichio" vocally, though he lacks the acting experience essential to an effective representation of that rôle. Herr Otto was a satisfactory "Baptista" at least from a histrionic standpoint. Miss Ortmann possesses a voice of considerable flexibility and sang her difficult rôle of "Katherine" with the caresses and verve it demands. Herr Drescher's splendid tenor gave the audience particular pleasure and he made the most of his comparatively short rôle of "Hortensio." Lisa Pessari was a sympathetic "Bianca."

This series of operatic performances has maintained the high standard set by the Stern Conservatory many years ago. Professor Hollander is, of course, the heart and soul of the performances, and his influence has been the main factor in bringing the operatic school up to its present efficiency and prominence. The excellent dramatic training evidenced in the performances of this school is due in a large degree also to Professor Rotmühle and the laurels for producing successful pupils were shared by several of the voice teachers on the faculty of the conservatory. H. E.

Four Concerts for Ocean Grove

OCEAN GROVE, N. J., June 15.—Ocean Grove's musical events of this Summer are to be curtailed to the extent of omitting the usual recitals by great artists, which have been a feature of past seasons. Instead there will be concerts by Sousa's Band and the United States Marine Band of Washington, a production of "Elijah" under the direction of Tali Esen Morgan, with the aid of his New York chorus, and a final concert by the musicians who make up Mr. Morgan's Ocean Grove choir and orchestra.

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LOS ANGELES LAUDS ART OF HEINEMANN

Lieder Singer Displays His Versatile Abilities Impressively—
Bispham's Big Audience

LOS ANGELES, June 10.—Alexander Heinemann proved himself to have no superior as a German lieder singer at the Auditorium Tuesday night. He is endowed with a rich, full voice, a baritone of unusual power and at the same time unusual control. Though he has the versatility of a great actor, he does not go to the extremes reached by Dr. Wüllner. His method is more restrained. The control of his voice is best shown by his delightful "mezza voce," a tender, yearning quality. His expression fits the sentiment to a nicety.

But the people in Los Angeles prefer to hear a David Bispham, who can sing in English. Bispham had an audience of about 2,800 and Heinemann had many less. It certainly pays to sing English to Los Angeles concert-goers.

Monday night the organists met for their monthly dinner and after the gustatory exercises heard an organ recital at St. Paul's by Alfred Conant, Percy Hallett and Leonard Smith. The next session is to be held at Venice (California).

Florence Dillon, after an absence of seven or eight years, gave a song recital at the Majestic Theater last Friday night. The audience was large and representative of society. Miss Dillon is good to look upon and good to hear—when she keeps to medium register and medium quantity. Her program was long, including numbers from Wagner, Beach, Dillon, Pergolesi, Tosti, Capua, Verdi and Puccini. Miss Dillon has a naturally beautiful voice, with a superabundance of energy and an almost continuous vibrato.

Among the most enjoyable song numbers were the Pergolesi song—stated on the program as of the eleventh century, which was seven hundred years off date—and *Mimi's* song from "La Bohème." In the less impassioned moments, the natural beauties of the voice came to the surface.

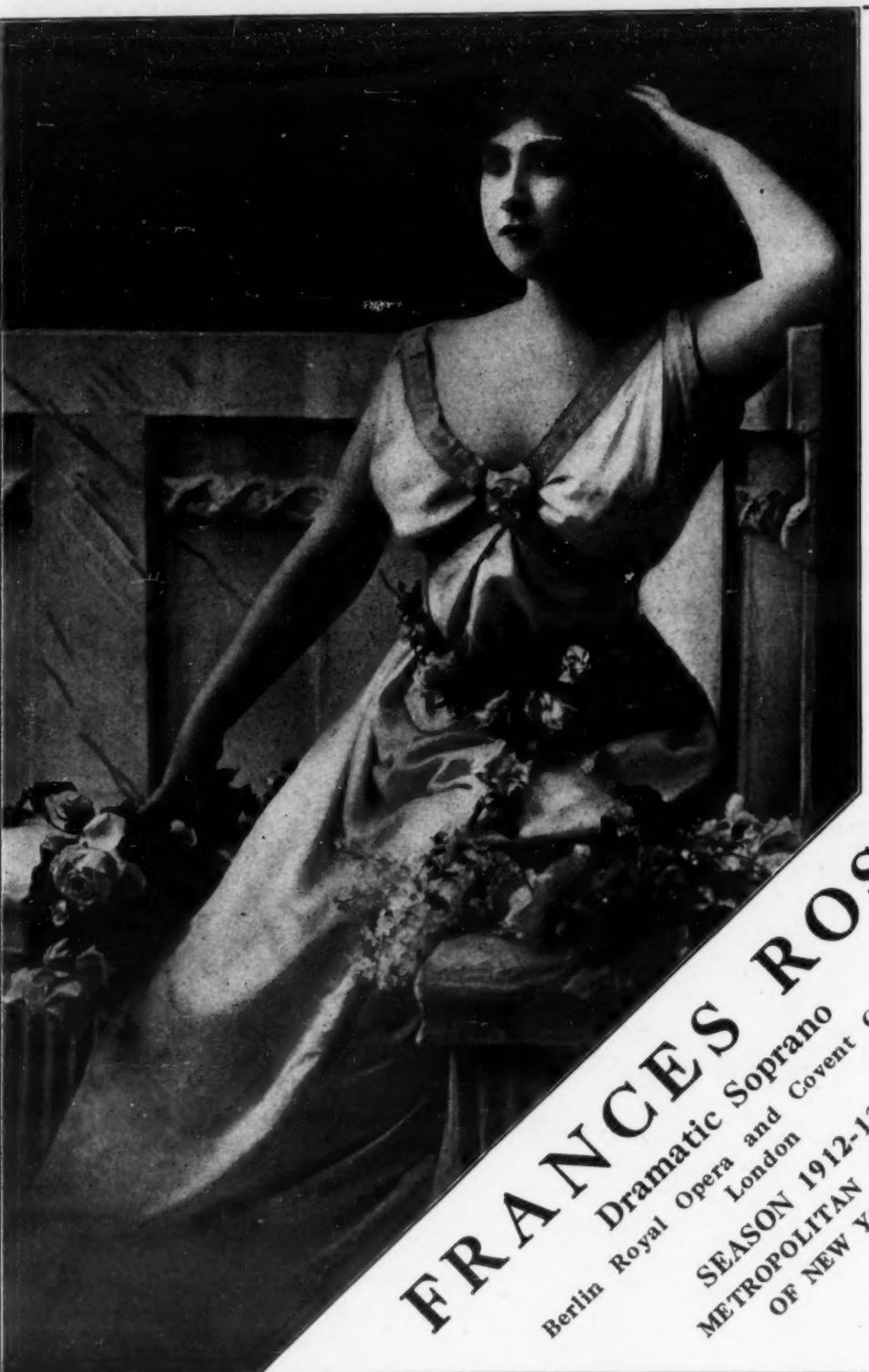
Mr. Carroway accompanied at short notice, and did well to follow so closely the many and unusual tempo variations.

Fannie Dillon, sister of the recitalist, presented what was labeled on the program as a "sonata," but which seemed more of a free improvisation in one movement. It showed a study of Debussy and other moderns and had many beautiful and unusual harmonic sequences. It did not evince the unity of design customary to a sonata movement—in this showing the modern episodical tendency. Two songs of hers were also programed, the most interesting portion being for the piano rather than the voice. Miss Dillon is a fluent pianist as well as serious-minded composer. Her compositions evinced much more than the usual feminine reach into music.

Gamut Club members had an enjoyable dinner and program with which to open June. The leading guest was Alexander Heinemann, who impressed as a "good fellow" as well as a great artist. Others were George McManus, pianist; H. F. Arnold, of Montgomery, Ala.; Karl Klein and his mother, of New York, violinist and pianist, and certain local musicians. Adolf Willhartitz, first president of the club, was felicitated with cheers on his reaching a hale and youthful seventy-six, and Will Chapin, artist, owned up to some score of years less than that. The club is preparing for its Summer country jinks, called "sylvan gambol."

Members of the Music Teachers' Association of Southern California report increasing interest in the affairs of their organization as the State association meeting draws near. Meetings are held once or twice a month and at each a musical program is given. At that held Friday night at the Gamut Club the soloists were T. T. Drill, baritone; Grace H. Nash, pianist, and Helen B. Cooper, soprano.

Last Saturday afternoon Mr. Heinemann gave the second of his song recitals here this season. The program consisted of four groups, one each from Beethoven, Brahms, Hermann and Schubert. This was one of the heaviest programs offered here this year and is the last of the Behymer series of concerts for the season. In spite of the encomiums bestowed in the daily press on Mr. Mandelbrod, as Heinemann's accompanist, the player happened to be George S. McManus, a young man who is the product of this side of the country and who is highly esteemed by Mr. Heinemann personally and as an accompanist. W. F. G.



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LOS ANGELES WANTS ONLY BEST MUSIC

Manager Behymer Says Far West
Now Demands High Standard
of Visiting Artists

ONCE a year New York has an opportunity of hearing an authoritative report of musical conditions on the Pacific Coast; this is in the Spring, when L. E. Behymer, the Los Angeles manager, arrives in town to make preparations and arrangements with Eastern managers for his next season's artists. He usually returns home immediately, taking up the planning of his affairs for the coming season, but this year his stay in New York was considerably shortened, as he sailed on Thursday of last week for a Summer's vacation in Europe, as he puts it, "the first real vacation in twenty-six years."

Mr. Behymer's work is far too familiar to require any long conventional preamble; in his territory he has accomplished an amount of solid, well-planned musical advancement and development that is practically unparalleled by any single manager of musical affairs. The Pacific coast, to be sure, is not without its musical organizations, clubs, and local artists; it can boast of its San Francisco Symphony with Henry Hadley as conductor, the Los Angeles Symphony, Harley Hamilton, conductor, the Seattle Orchestra, which Mr. Hadley conducted before he went to San Francisco and which John Spargur has taken over this Winter, a number of splendid chamber music organizations and quartets and choruses in large number.

In the last season Manager Behymer has once more carried on what he terms his Philharmonic Courses. Just before sailing he spoke of the work done and of the coming season to a MUSICAL AMERICA representative. "When we take into consideration the splendid offerings of the Philharmonic season of the past year we must not only realize that Los Angeles is fast assuming the importance of a musical center but must recognize as well the discrimination shown in the selection of artists which

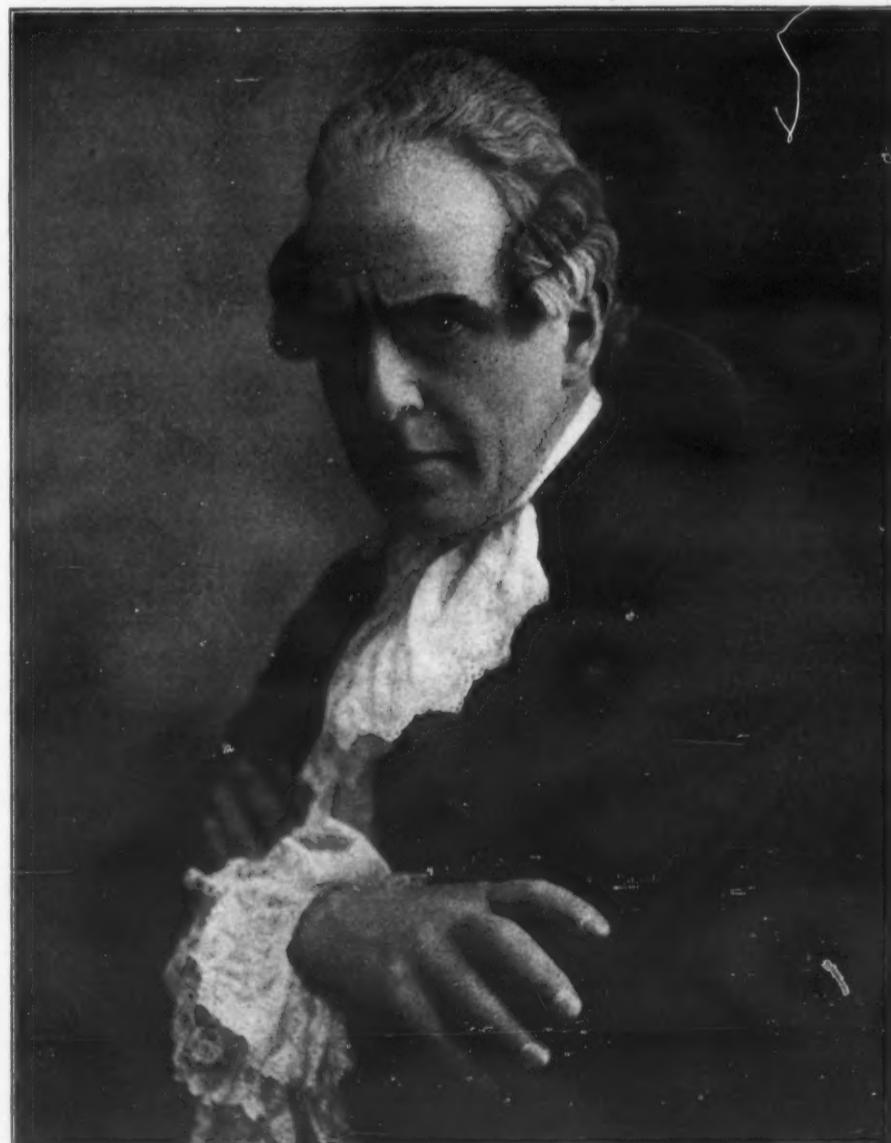


L. E. Behymer, the Los Angeles Manager of Musical Affairs

gives to Los Angeles artists of as great ability as those usually enjoyed in such cities as New York, Boston, Philadelphia and Chicago. Early in October we opened the season with a visit from the greatest of Metropolitan baritones, Pasquale Amato, assisted by Gilda Longari, dramatic soprano, and Fernando Tanara, accompanist. In November Emma Eames, soprano, and Emilio De Gogorza, baritone, reached us and in the same months America's eminent baritone, David Bispham, sang before us. The holidays brought the Mountain Ash Male Choir.

"With the new year came Kubelik, De Pachmann, Schumann-Heink, John McCormack, the Irish tenor, and Harold Bauer, the noted pianist. Calvé gave scenes from operas assisted by her new husband, Signor Gasparri, and Tetzlitzini appeared in two

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recitals. Signor Bonci closed the second Philharmonic course with a concert to be long remembered. There is but one Bonci and he will always be a welcome visitor to Southern California.

"A newcomer was Efrem Zimbalist, the young Russian, who showed extraordinary powers in his playing; among the others were Myrtle Elvyn, the American pianist; Margel Gluck, violinist; Lilly Dorn, soprano; Ella Iveney, pianist, and Elsa Ruegger, cellist, and all of them added to the success of the season, the greatest artistic values being possible at the least financial outlay, this being only feasible when matters are arranged as we plan them out West."

Asked about his plans for the coming year Mr. Behymer spoke with a conviction that pointed toward an even more notable year's attractions than the season just passed. "Two of Europe's most eminent pianists are coming West—Godowsky, who will make his first appearance in Los Angeles in nine years, and Lhévinne, who played for us three years ago. The violinists are Ysaye, Elman and Maud Powell, while singers will come to us both in recital and concert. Mme. Sembrich and Mme. Gadski are the sopranos; Gerville-Réache, the French contralto; Riccardo Martin, the tenor, who will be accompanied by a co-star, Rudolf Ganz, pianist; Adelina Genée and her sextet of solo dancers, with orchestra, will appear in 'Coppélia' and other ballets, lending variety to the style of entertainment.

"The Barrère Ensemble will tour to the coast; Alice Nielsen and her company will give scenes from operas in costume, among the chosen works being Rossini's 'Barber of Seville,' Ricci's 'Crispino' and Donizetti's 'Don Pasquale.'" Other artists touring under the Behymer management will be Anna Miller Wood, mezzo-contralto; Clifford Lott, baritone; Beatrice Priest Fine, dramatic soprano; Bruce Gordon Kingsley, organist, the Gutterson-Lewis Trio, the Minetti String Quartet, Ignaz Haroldi, violinist; Esther Plumb, contralto; Hortense Paulsen, mezzo-soprano; Mme. Estelle Heart-Dreyfus, contralto; Eduardo Lebegott and his wife, Georg Henschel, pianist, singer and composer; Mme. Birmingham of San Francisco, and a number of other well-known musicians from the West.

"I am glad to announce that Kitty Cheatham, the charming *diseuse*; Albert Janpolski, the Russian baritone, and Clara Butt, the famous English contralto, have just been added to our list and they should make a splendid impression on the coast.

"Of musical development I can only say

that we are growing daily in our appreciation, in our own musical creative work and in our demands for a higher standard. There is a general cry for the best in music all along the Western coast; the people who a few years ago were content with mediocrities are now only satisfied with the greatest artists and this seems to me to prove that we are to have our own great musicians in the future. The Los Angeles Symphony Orchestra, under the baton of Harley Hamilton, has finished its fifteenth season and the maintaining of a permanent orchestra is no little matter; in its fifteen years the orchestra has grown from a membership of thirty-three to seventy-two. One hundred and two concerts have been given and 701 compositions played. It has been a great factor in bringing publicity to this city and Southern California in general.

"I shall visit Berlin, London, Prague—see the Kubeliks, the Tauschers and Padewski and Bonci in Italy. My daughter Elsie, who goes abroad to complete her vocal studies in Berlin and Paris, is with me. I shall be back in the Fall ready for another good season's work; after hearing music in its 'native lair,' I may be better fitted to present it in its most advantageous form to my compatriots in California."

A. W. K.

Great Barrington MacDowell Recital

GREAT BARRINGTON, MASS., June 17.—Herman L. West appeared in a lecture recital before the members of the Thursday Morning Club on the evening of June 5. Mr. West took for his subject the American composer, Edward MacDowell, touching on his life and giving many quotations from his essays. He also played a number of selections from the "Woodland Sketches" and the "New England Idylls." Mr. West proved to be a pianist of fine musical attainments, as well as an authority on MacDowell. He received unstinted applause.

Cadman to Aid Opera in English

PITTSBURGH, June 10.—Charles Wakefield Cadman, the Pittsburgh composer, now of Denver, has been notified of his appointment as a member of the advisory committee of the Society for the Promotion of Grand Opera in English. New York is the headquarters of the organization. Mr. Cadman writes enthusiastically from Denver regarding the condition of his health. He says he is hard at work on his new opera, which is nearing completion and which he expects to be staged next year.

E. C. S.



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THE ETHICS OF "RAGTIME"

An Inquiry Into the Actual Status of the Popular Music of the Day And a Reply to Some of Its Severest Critics

By ARTHUR FARWELL

IS "ragtime," using the word in its generic sense as implying the whole field of cheap popular music, a good thing or a bad?

Does it represent, as some maintain, a degeneration of music, having a "dissintegrating and demoralizing" effect upon the musical sense of the people?

Or is it constructive and progressive as far as it goes and in its own sphere, a healthful music of the soil, having its rightful and beneficent place in the musical scheme, as others hold?

The opinion of authorities differs so flatly on the question that the subject will bear investigation, all the more in view of the fact that mere opinion, without analysis or the statement of reasons, represents about all the attention which the matter has received. Opinion can throw little light on the matter, unless it is the final outcome of disinterested reflection, and opinion does not often rise to that dignity. It is usually hasty and is based on self-interest.

If a man is trying to make his living by teaching serious music, and finds that the people about him do not want it because they have not progressed beyond ragtime he will naturally call it bad, without stopping to reflect. But such an opinion counts for nothing, since it is vitiated by self-interest, has no perspective, and takes no account of the abstract relative values involved. On the other hand, a man whose life and circumstance is otherwise musicless, through poverty, unfortunate location, absence of all better musical opportunity or experience, will find positive pleasure in the ragtime of the street, and it cannot, to him, be anything but good. The value of his opinion is diminished by ignorance, so far as any comparative critical estimate of the worth of ragtime is concerned. But good is good, and if ragtime adds pleasure to his otherwise music-barren life, comparative criticism, or comparative pleasure even, of which he can know nothing, cannot diminish the good in ragtime as he finds and knows it.

All Depends Upon the Point of View

The question becomes one entirely of standpoint. From what standpoint shall the goodness or badness of ragtime be judged? Certainly no standpoint for such

judgment can be tenable which bases itself upon self or class interest. The mass of humanity is not living for the sake of supporting a few more or less cultured teachers of music, and will not accept for its own any standpoint having so limited an outlook.

To begin with, one must realize for and by whom popular music exists. Its beneficiaries, or victims, according to one's point of view, will probably be allowed some consideration in a discussion of the matter. They are scarcely slaves for whom everything is to be decided by their masters. Popular music pertains to the "people," which is to say, the mass of the people, rich and poor, ignorant or educated (in other than a musical way), in contradistinction to those who are specially educated in music. Popular music is for the genus *man*, special musical predilection and knowledge left wholly aside. Its appeal is to the unenlightened instinct for melody and rhythm which every healthy man is supposed to have in some measure.

Thus we must recognize at once that it is outside the jurisdiction of musical culture, that it has nothing in common with the aims of musical culture, and makes no pretensions of being, and does not desire to be, a step toward such a thing. One may have a positive passion for ragtime without evincing the slightest interest in music, i. e., music, the art. Popular music is fixed and complete in its altitude, at least so long as we do not figure in Darwinian cycles of evolution, and can rise no higher than its source, which is the primitive universal sense of rhythm implied in the dance-step, coupled with the primitive universal sense of melody coexistent with such a rhythmic sense. Harmony, a later and slower development, can never, in popular music, be allowed to rise to the point where it interferes with the main elements on which popular song rests.

Not Founded on Cultural Basis

In short, popular song rests not upon an artistic or cultural basis, but upon a universal psycho-physical fact, with the physical chiefly in evidence. Popular music is a matter of the feet rather than of the soul. To make out a case against popular music, as was done by a teacher of singing in the New York *Evening Journal* recently, is something like making out a case against the sense of sight, or of hearing. And to proceed against popular songs because the verses often have "unsavory meanings," is about the same as it would be to make a crusade against the senses of sight and hearing because they were often

employed for seeing and hearing "unsavory things."

The man of "the people" will no more forego the exercise of his primitive musical sense than he will forego the exercise of his other senses in their primitive capacities. He does not train this primitive musical sense to a higher musical culture, but neither does he train his eye to comprehend the principles of beauty—he merely sees what his eye falls on. In music he merely picks up what his rhythmic, that is his dance sense, and his melodic, or tune sense, can grasp without effort or training. And the broad average of these senses in any race determines and fixes the altitude of its popular music, the level of which is therefore about as definitely determined as the level of the ocean. The same is true of the moral status of the popular song, which has had its Anthony Comstocks since the beginnings of musical history.

The makers of this popular music are representatives of this same "people," but who happen to have the creative or *shaping* faculty, which enables them to make music which meets sympathetically this inexorable rhythmic-melodic average. They are born to this function as certain bees are born to fulfil certain functions in a hive, or as a Beethoven is born to respond to the highest ideal musical demands.

The Men Who Compose Popular Music

This unique ability of the popular music composer implies no musical culture; at least it does not necessarily do so. Many composers of popular songs do not even take the trouble to learn harmony, and others cannot even write down a melody, being content to whistle or sing a tune of their own composition, or "pick it out" with one finger on the piano, leaving others to write it down and put chords to it. "Listen to the Mocking Bird" was composed in that way. If popular music composers learn enough harmony to serve them, it does not alter their fundamental position as identical with "the people," and outside of what is known as musical culture.

The little garden of musical culture, on the other hand, is almost microscopic in comparison with the great wild of popular music. The devotee of cultivated music considers popular music bad because it is vulgar. Compared with his highly organized and subtle music, responding to thousands of the mind's imaginings and the soul's sensibilities, it is crude and coarse, knowing only a few rough rhythms and a few stereotyped kinds of tune. Besides, it is always getting in his way. There is so much of it, and it is so constantly on parade. It seems as if its barbaric hordes would sweep down the little shrine of culture which he maintains with such difficulty and so great a devotion to his ideals. And it would, without a thought or a regret.

Art vs. Nature

But what right has the man of culture to pass judgment upon the goodness or badness of ragtime, of popular music as a

whole—in short, to make out a case against the popular song? One might as well make out a case against the grass! The cultured man's province is that of art, and popular music, while requiring a bit of skill in the handling, is much more closely related to nature. The mere fact of the higher refinement of his music does not make it any *better* than ragtime, it merely makes it *more refined*. There can be good and bad cultivated music, and there can be good and bad popular music. Good cultivated music is faithful to the subtle realities of the cultivated mind, but good ragtime is no less faithful to the crude realities of the uncultivated mind. As to the truth of both to nature, psychologically considered, they are on a plane of perfect equality and the difference is one of refinement, not of goodness.

That is good to me which I can use, and if my mind happens to be totally incapable of following a symphony, or getting any pleasure from it, the symphony has no worth to me. But if I can use a popular song as a means of satisfying such sense of rhythm and tune as I have, for me it is good, and a positive means of heightening the sense of life.

And that is the case in which the millions who enjoy popular music find themselves. They are blind to the truth who suppose that ragtime is usurping a place in the popular mind and soul which would otherwise be occupied by something which is "good," or who imagine that popular music is responsible for the deterioration of taste, manners and morals. The masses who are enjoying ragtime would have no music to enjoy if that were taken away, unless something equally practical and sympathetic were given them, and this is a psychological impossibility in view of the fact that "the people" have created their popular music precisely to their need and their taste. As to its having a deteriorating effect on them, vulgarities and all, such a claim is absurd in view of the fact that it is not the music which makes the people, but the people who make the music to suit them. Popular music is not forced upon the people; it is created out of their own spirit.

This is not a "study in pessimism." It is only a picture of conditions at the bottom of the pit, musically speaking, and an indication that, even there, that which is *creative* is good, because through it is the heightened consciousness of life. The bottom of the pit stays at the same level, but this is very different from saying that one must stick at the bottom of the pit. Individuals are constantly rising out of it to a higher level, and greater means are being provided for their doing so to-day than ever before.

Massenet's new opera "Roma," which is to be produced in Chicago and Philadelphia next season, continues to draw well at the Paris Opéra.

Zina Brozia, late of the Boston Opera, has now rejoined the Paris Opéra forces.

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ENDS A SUCCESSFUL WESTERN TOUR

Charles W. Clark, American Baritone, Goes to Spend a Year in Europe

CHICAGO, June 15.—At the benefit concert in Orchestra Hall on Tuesday evening, the Chicago public had an opportunity of hearing, in the group of four Debussy songs sung by Charles W. Clark, a sample of the variety of educational concert which has taken Mr. Clark and his accompanist, Gordon Campbell, on the extended tour which they have just completed throughout the West. Their programs have been most eclectic in their compositions and have included a reasonable number of songs by English and American writers, as well as the modern French, which affords Mr. Clark so ideal of a vehicle or displaying his psychological insight into the poetic content of each composition he touches. It is this feature alone which places him almost in a class by himself. An incident which greatly heightens the effectiveness of his work is the fact that at every concert during this tour, both he and Mr. Campbell faced their audience without a sheet of music.

Leaving New York this week Mr. Clark will remain in Paris until Fall, fulfilling the demands of his pupils who await him there. The coming season takes him on a tour through England and in March he is booked for Portugal, Spain and lower France, returning to this country in the Autumn of 1913. His accompanist, who has contributed so worthy a share toward the success of this season's tour, will remain with him during the coming two years.

Mr. Campbell is an American. N. D. V.

CONRADI BROTHERS' RECITAL

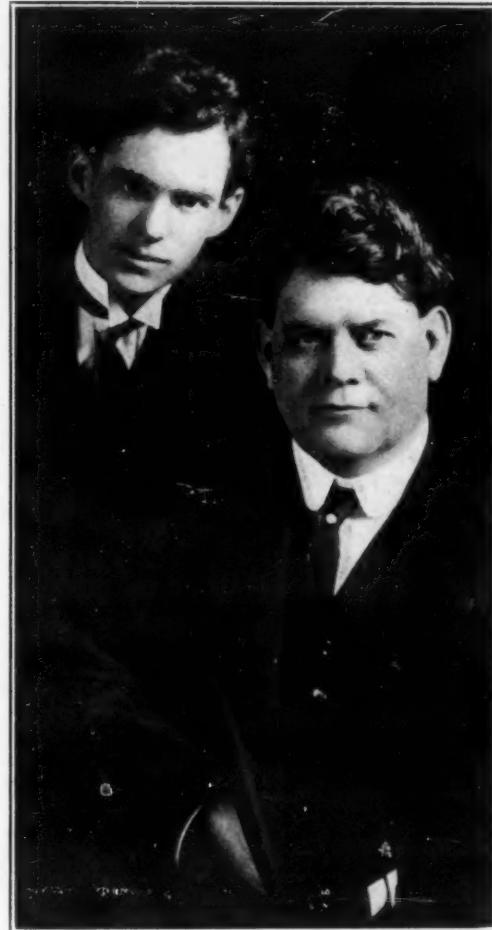
Baltimore Pianist and Violinist Delight a College Audience

BALTIMORE, June 24.—A recital which drew a large and appreciative audience of Baltimore music lovers was given at Notre Dame College last Friday afternoon by Arthur Conradi, violinist, and Austin Conradi, pianist. The program was as follows:

Keltic Sonata, MacDowell; Prelude in C Major, Prelude F Sharp Minor, Etude C Sharp Minor, Chopin, Austin Conradi; Moto Perpetuo, Franz Ries; "Prées de la Mer," Arensky; "Perpetual Motion," Alkan-MacDowell; Romance, Vieuxtemps; "Farfalla," Sauret; "Faust" Fanfasia, Wieniawski, Arthur Conradi.

These artists are among the most successful of the younger coterie of musicians in this city, and their progress has been watched with interest. They are both planning to spend some time in Europe beginning in the Fall.

Austin Conradi is to play at Chautauqua, N. Y., this Summer, and his brother will give a series of lectures and recitals in August at the University of Virginia. Austin Conradi is a graduate of the Peabody Conservatory, and was one of the diploma students at the close of his course.



—Photo by Matzen

Charles W. Clark (on the Right) and His Accompanist, Gordon Campbell

He has given much attention to composition, as well as to public work, and unquestionably has a future in that branch of musical endeavor. Both artists richly deserved the applause accorded them and were obliged to add encores to the printed program.

D. L. L.

Liszt's Lost "Piano Method"

BERLIN, June 8.—That Franz Liszt was the author of a comprehensive "School of Pianoforte Playing" is not everywhere known in the musical world, even at this late date. The recent performance of two unknown Liszt works for the first time in Weimar, Saxony, brought the incident of the master's lost piano method into public notice again. This work was much coveted by publishers of Liszt's day, and in the Summer of 1874 his friend Schubert went to Weimar to negotiate with Liszt for the publishing rights, which the master agreed to surrender for the consideration of 5,000 thalers. A careful revision being necessary before giving the work into the publisher's hands, it was intrusted to a certain Russian countess (?) who had professed her services for the task. The first two volumes, consisting of technical exercises, having been duly revised and sent to the firm of Schubert, the master was pleasantly anticipating the completion of the third and most important volume (twelve grand études) when suddenly the Russian countess vanished, and with her

the all-important third volume. This was never recovered. Though many of the ideas contained in these twelve études were exploited by the master at a later date, the value of the work as a whole was lost to the world. Liszt's indignation was such that upon her reappearance in Weimar "Madame la Comtesse" was given notice by the authorities (at Liszt's instigation) to betake herself beyond the borders of Saxony, never to return. H. E.

FIVE NATIONS IN SONG

Hartford Hears Its Sängerbund in a Varied Program

HARTFORD, CONN., June 15.—Songs representing five different nationalities were the feature of a concert under the auspices of the Hartford Civic Camp on June 6, in which the Hartford Sängerbund was the leading contributor to the program. Of particular interest among the choral numbers of this society was the "Prize Song" which is to be sung at the Connecticut Sängfest in New Haven by all sängerbunds of the first class. This selection was a setting of Heyse's "Das Heldengrab." Under the baton of August Weidlich the male chorus gave great pleasure in its singing of Wengert's "Die Treue," Beethoven's "Die Ehre Gottes," "Old Black Joe," "Wie's Daheim War" and "Wonneleben am Rhein."

Anna Wollman, soprano of the First Church of Springfield, added much to the international tone of the program with Bemberg's "Nymphes et Sylvains" and a Norwegian folk-song, "Eg Elskar dei Vog-gande Tonar." For her pleasing final group Miss Wollman offered Horn's "Cherry Ripe," "June," by Mrs. H. H. A. Beach, and Schumann's "Die Lotos Blume."

In the Spanish song, "Carmina," Edith Schofield contributed to the variety of the program and the singer also scored with Horatio Parker's "Love in May" and "Rose in the Bud," by Foster. Dorothy Birchard and Benjamin Caruth acted as accompanists and several interesting readings were given by Florence J. Ensworth.

Von Warlich to Tour under Charlton's Management

Just before sailing for America Loudon Charlton concluded arrangements in Paris to place under his management Reinhold von Warlich, the baritone. Mr. von Warlich has been in America a comparatively short time, but long enough to win a discriminating following which has been quick to recognize him as a singer of unusual attainments. He has already been engaged for appearances with the leading orchestras, such as the New York Philharmonic Society, and for several oratorio appearances, but it is in recital that he particularly pleases. A long list of recital appearances has been arranged and also a number of private appearances—a class of professional work which the baritone has made in a measure his specialty. Mr. von Warlich will return to America early in October and will remain the entire season.

Peabody Director's Vacation

BALTIMORE, June 15.—Harold Randolph, director of the Peabody Conservatory of Music, will spend his Summer vacation at Northeast Harbor, Me., as has been his custom for years. Harold D. Phillips, head of the organ department of the conservatory, will devote his time during June to visiting musical friends in New York. He will resume his duties at the Peabody Conservatory July 2, as head of the organ department of the Summer school, which will continue until August 13 under the management of Frederick R. Huber, of the teaching staff.

DALLAS SYMPHONY WINS AGAINST ODDS

Texas Orchestra's First Season Successful in Spite of Many Obstacles

DALLAS, TEX., June 10.—The Dallas Symphony Orchestra has concluded its first season, made possible by the activity of Carl Venth, a former resident of New York, who arrived in Dallas only eight months ago. The successful outcome of the season was achieved in spite of an apparent adverse fate. With the assistance of Harold Abrams, an enthusiastic amateur violinist, Mr. Venth first organized the local musicians into an orchestra. After two weeks' rehearsing he gave an invitation concert to show the Dallas people what could be done with local talent. The result was the subscription of a guarantee fund of \$10,000.

The subscribers were in favor of popular Sunday afternoon concerts. There is a law in Texas, however, forbidding all Sunday amusements. The orchestra began the Sunday concerts, but was stopped by the District Attorney after the second concert. Then three more concerts were given free to the public. During these three weeks a charter was obtained giving permission to the Dallas Symphony Orchestra to play on Sundays in a hall, but not in a theater. The orchestra then gave the concerts in the Fair Park Coliseum, which has a seating capacity of 10,000, much too large for an orchestra of forty-two members. Next the Methodist and Baptist churches protested against Sunday afternoon concerts. The City Council then put the question to a popular vote, which declared with an overwhelming majority in favor of Sunday concerts.

The troubles of the orchestra were not yet over. In January a terrific epidemic of spinal meningitis visited Dallas. People were afraid to leave the house for fear of infection, and schools were closed for two months, but the orchestra kept on. The season closed in May, after twenty Sunday and three symphony concerts had been given.

Then as a crowning achievement followed a May Festival of two afternoon and two evening concerts, with local talent only. Fourteen soloists, vocal and instrumental, the orchestra, a children's chorus of 1,000, a male chorus of thirty-six and a mixed chorus of 200 took part. Among the larger works given were: Rossini's "Stabat Mater"; an oratorio, "Resurrection," by Mr. Venth; piano concertos by Tschaikowsky, Chopin and Beethoven, and violin concertos by Wieniawski and Lalo.

The result is that the District Attorney who opposed the orchestra concerts has been retired, the town has voted for Sunday amusements, the city has given \$3,000 for free band concerts during the Summer in the public parks, and a guarantee fund of \$25,000 has been raised to continue the orchestra next season. All this has been done in five months in a town and State where no symphony orchestra existed before.

Henry Weston Smith, the organist, gave a recital in Hanover, N. J., recently, in connection with the dedication of a new organ in the Hanover Presbyterian Church. Mr. Smith presented an interesting program of organ compositions and transcriptions, and was assisted by Harold N. Wiley, baritone, who sang the "Requiem," by Sidney Homer.

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PUPILS HOLD SWAY IN BOSTON MUSIC

Organists of Seven Churches Present Program Showing the Excellence of Everett E. Truette's Training—Various Concert Halls Busy with Vocal and Instrumental Recitals

Bureau of Musical America,
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Boston, June 17, 1912.

PUPILS of Everett E. Truette gave an organ and piano recital on June 14, in which all participating proved themselves musicians of ability. The program included numbers by William N. Hewett, organist of the Second Congregational Church at West Medway; Albert L. Walker, Church of the New Jerusalem, Newtonville; Raphael C. Osgood, Congregational Church, Lynn; Mrs. Irene Osborne-Grant, First Congregational Church, Winchester; Mrs. Mabel W. Bennett, Dorchester Temple Baptist Church; Ida Louise Treadwell, St. Mark's Lutheran Church, Roxbury; Ruth E. Dyer, Congregational Church, Sharon; and Joseph K. Dustin, Independent Christian Church, Gloucester. Mr. Truette has placed many of his pupils in churches in and near Boston, and has a wide reputation as an instructor.

A piano recital was given on the evening of June 12 at Steinert Hall by Samuel Levine, a pupil of Heinrich Gebhard. The program included numbers by Beethoven, Schumann, Liszt and Chopin. Mr. Levine showed excellent training. He will be heard in several recitals during the coming season.

Paul C. Daugherty's pupils appeared in a piano recital on the evening of June 13 before the members of the Somerville Y. M. C. A. The pupils who assisted in making the evening a success were the Misses Komenda, Yeaton, Hart, Patterson, Jones, Henderson, Morang and Grow. The final number, Walzer, op. 79, Von Wilm, was played by Miss Heath with Mr. Daugherty at the second piano.

The Liederheim School, Mrs. May Sleeper Ruggles director, presented some of its pupils in a recital at Worcester on June 14. A recital will also be given at Mrs. Ruggles's studio on June 19, when the pupils will be assisted by special soloists.

Emma S. Hosford will close her studio on June 25 and will open her Summer school at Haydenville, Mass. She will resume her teaching at her Boston studio September 23.

Ellen Yerrinton appeared in a piano recital at Lynn on the evening of May 28. Her program included the Schumann So-

nata, G Minor; the Ballad, A Flat and Polonaise, B Flat, Chopin; Gavotte, Gluck-Brahms; the Rhapsody, B Minor, Brahms, and two "St. Francis Legends," by Liszt. Miss Yerrinton displayed a singing tone and masterful technic and gave a most scholarly interpretation of her numbers.

The first concert by the Glee Club of the Young Men's Catholic Association, Boston, was given on the afternoon of June 9. The Glee Club is composed of thirty members, under the direction of Thomas Hurley, and it was assisted by the Georgian Quartet, composed of Stephen A. O'Neill, William E. Murphy, Arthur B. Fotch and Frank L. McFarland, with Lawrence P. O'Connor, pianist. The club showed splendid training under Mr. Hurley's direction and was heartily encored.

A song recital was given at the New England Conservatory of Music on June 12 by the pupils of Bertha Putney-Dudley, who is a pupil of Allen Daugherty. The program included several compositions by Mr. Daugherty. This is the final recital for the season of this able teacher.

Marie Sundelius, the soprano, will be the soloist at the festival to be held in Charlottesville, Va., on July 12 and 13, at the University of Virginia. Other assisting artists from Boston will be Earl Cartwright, baritone, and Irma Seydel, violinist, as well as Lambert Murphy, the tenor of the Metropolitan Opera Company.

The Lotus Quartet sang during the present week at commencement exercises in Plymouth, N. H., Springfield, Mass., Northfield, Vt., and Bridgeton, Me. The quartet will also sing before the Baptist Association at Oak Bluffs during the first two weeks in August.

Alice Bates Rice offered a successful program at New Fountain Inn in Marblehead on June 12 with Anna Walker, accompanist.

Students of the wind instrument classes of the New England Conservatory of Music appeared in a concert at Jordan Hall on June 10 under the direction of Clement Lenom, assisted by Pauline Curley, soprano.

An Indian girl of the Chippewa tribe, Bee Mayes, gave a lecture-recital in her native costume at Cambridge on May 25. She spoke of the home life and customs of her people and repeated their legends and songs to harp accompaniment. Miss Mayes is a clever harpist as well as a good reader. She also gave several of their mystic and graceful dances.

Alice Fortin, pianist, gave a successful musical in Lowell on the evening of June 11. Miss Fortin has returned to her Canadian home for the Summer and will continue her studies when she returns in the Fall. She will also give a concert then.

The pupils of Myra P. Hemenway were presented in recital at Steinert Hall on June 18. A. E.

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ON account of her enormous success last season, the directors of the Chicago-Philadelphia Opera Company have re-engaged

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Miss Teyte will be available for engagements during her special concert tour from January 5th to February 20th.

Because of her great success in London, Miss Teyte has been engaged for a tour through England in March, 1913, with Sir Henry J. Wood and the Queen's Hall Orchestra.

All communications concerning the special tour January and February, 1913, to be addressed to

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NEW YORK COLLEGE'S GRADUATION CONCERT

Diversity of Musical Gifts Exhibited in an Ambitious Program

Forty of the 600 students of the New York College of Music appeared on the platform of Carnegie Lyceum in the Commencement Concert of that institution on June 13. The program was unusually ambitious for a pupils' recital, including violin and 'cello concertos and single movements from two concertos for piano. The following was the musical program in full:

"Variations sur un Thème de Beethoven," for piano, Saint-Saëns, Louise C. Willen and Edna Wilensky; Concerto, No. 9, for violin, De Beriot, William J. Reinheimer; "Reminiscences de Lucia de Lammermoor," for piano, Liszt, Rose G. Tabib; "Jewel Song" from "Faust," Gounod, Dorothy E. Beaumont; Toccata and Fugue in D, for piano, Bach-Tausig, William A. Parson; Concerto, A-minor, for 'cello, Saint-Saëns, Bernhard Diamant; Concerto, E-minor, first movement, for piano, Chopin, Charles H. Mac Michael; Air and Variations, No. 2, for violin, Vieuxtemps, Eli Silver; Aria from "Freischütz," Weber, Frieda Haffner; Concerto, E-major, first movement, for piano, Moszkowski, Hyman Magaliff; "I Waited for the Lord," Mendelssohn, Amanda Schubert, Lydia Rood, Jeanette C. Keenan, Ladies' Chorus.

In its representatives from the piano department the school appeared to be particularly strong. A noteworthy feature was the fact that three of the most talented pianists were young men, which is remarkable in consideration of the general preponderance of young women in the schools of music. One of the favorites with the audience was young Mr. Magaliff, who attacked the brilliant final movement of the Moszkowski concerto with all the abandon of a virtuoso. August Fraemcke, one of the directors of the school, officiated at the second piano along with this talented young pianist, and he also appeared with several of the other students. Charles H. Mac Michael gave a fine performance of the Chopin work and he was enthusiastically recalled at the close of the number. William A. Parson played the Bach Toccata with a facility and a sureness of execution which drew forth some of the heartiest applause of the evening. The feminine side of the piano department was ably represented by Miss Willen and Miss Wilensky in the opening number of the program.

A violinist with poetic feeling and a singing tone was revealed in Eli Silver, whose interpretation of the Vieuxtemps number was one of the best contributions to the evening's music. Bernhard Diamant's playing of the intricate Saint-Saëns concerto showed a grasp of the technic of the 'cello quite unusual for one of his years.

The vocal department found a pleasing exponent in Frieda Haffner, who displayed an attractive stage presence and appealing tonal qualities in the "Der Freischütz" aria. Carl Hein directed the women's chorus of the school in a satisfactory performance of the Mendelssohn work.

Before the final number Dr. Emanuel Baruch addressed the students and presented testimonials for industry, certificates justifying the holders to teach music and diplomas justifying the graduates to call themselves artists. In connection with the latter Dr. Baruch laughingly likened the artist pupils to the students in the medical profession, who are turned out into the world to study for themselves at the point when their doing so will not be dangerous to the welfare of the community. The following students received the awards:

Diplomas, Rose G. Tabib, Louise Willen, Gurli Anderson, Chas. H. Mac Michael, Hyman Magaliff; Certificates, Rose Freedman, Dorothy A. Ebel, Mrs. L. B. Coleman, Helen Ellinger, Dorothy Badler, Elizabeth Doering, Ida Krumweide, Martha Grundlich, Mary A. Carnesale, Rebecca Stiller, Anthony Metzger, W. Raymond Bliss; Testimonials, Harriet H. Paulsen, Marvel M. Matthes, Anita Darling, Jennie Basta, Mary E. McCarthy, Mary De Filippo, Marguerite Witte, Katheryn Breivogel, Jessie Kerr; Estrella Santiago, Donella Call, Ella K. Bohlinger, Madeline Giller, Gertrude Taeger, Anna Borger, Anna Ruth Marks, Susie Gleason, Mollie Scheinkman, Rose Pupkin, William Heyny, Jr.

CANADIAN CONTRALTO TO MAKE CONCERT TOUR

Mabel Beddoe Will Appear Under Loudon Charlton's Auspices Next Season



Mabel Beddoe, the Canadian Contralto

Mabel Beddoe, the Canadian contralto, who is well known in Canada as an exceptional artist and who has done considerable work in the United States this past year, will in the future make her home in New York and will enter the concert field more fully under the management of Loudon Charlton.

Miss Beddoe's training, which she received in Boston, Chicago and Dresden, has fitted her for work in oratorio, concert and recital, and in these forms of activity she has been most successful. She is especially in demand in her "Chansons en Crinoline," songs of olden times sung in the costume of the period. These recitals she has given with the assistance of Cecil Fanning and other noted artists in many of the large cities of the United States and Canada, including New York City. Her voice is a mezzo-contralto which she uses with fine dramatic effect.

Hector Dufranne, of the Chicago Opera Company, sang *Kurwenal* in the recent special performances of "Tristan und Isolde" at the Paris Opéra.

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PHOTOGRAPHING OF SOUND WAVES

An Invention of Musical Significance by Dr. Dayton Miller, of Cleveland—How the Records of the Various Instruments Differ

CLEVELAND, June 15.—At the convention of the American Society of Mechanical Engineers in this city last week Dr. Dayton C. Miller, of the Case School of Applied Science of Cleveland, made a public demonstration before a large audience of his new invention, the phonodeik, which photographs sound waves and by an ingenious system of enlargement makes them visible.

With a horn, a sensitive diaphragm, a small bit of mirror, a flash of light and magnifying lenses, Dr. Miller gives the picture of the tone of a violin, a clarinet, a flute, a trombone, a piano and, best of all, of the human voice in every possible variation of pitch, volume and color tint.

You sing before the horn or long cone of metal, which gathers the sound, and you look over its edge at the dark screen some feet in front of your eyes. Wavy lines begin to appear—several of them—some in slight undulating curves, some in sharp zig-zags which increase in height as the sound is swelled to larger volume, and in frequency of minute repetition, as the zig-zags record the higher pitch.

When Dr. Miller says that the sound picture of the voice one sees is two thousand times its actual size, one's ideas of the sound waves in an auditorium have to be entirely readjusted from the thought of vague floating things occupying an appreciable space, to a sense of fineness and minuteness that makes it easy to comprehend why the presence of large hats in audience not only mars the character of the sound waves but obstructs their passage to the ears of the listener.

The delicacy of the eardrum is also perhaps better understood when Dr. Miller tells you that the sensitive diaphragm that he uses is made of glass one two-thousandth of an inch in thickness. One seems to deal in four figures in discussing the entire subject. Dr. Miller has made far more important experiments than any other scientist in this field, and his particular achievement is the analysis of tone-quality. The music world calls it by various names, timbre, tone color, klang-farbe, etc., but in scientific English it is simply "quality."

What is the secret of the tone of the oboe? What makes a melancholy note in music? Why is the tone of the violin so clear, so resonant? And why is the clarinet the most capable of all the wood-winds? We may say it is because of the "partials" and the "overtones." The violin has been said by Helmholtz to have eighteen of these component tones. Dr. Miller tells us, however, that in his experiments with the wood-wind instruments he has found twenty-six separate simple tones in the one resultant tone which we hear from the clarinet. Moreover, he shows them to us in a photograph.

In order to analyze the sound waves Dr. Miller found no adequate instrument for tracing the curve which corresponds to each peculiar motion of the particles transmitting the sound, and his instrument, of his own invention, consists of a combination of little watch-like discs, each of which records measurements, while a device like a pencil draws the wavy line before your eyes. Agreements or divergencies in the curves signify accentuation of certain qualities in the tone, characteristic of the instrument played. Another machine recomposes the curving lines—the simple or partial tones—and recreates the picture of the voice of the flute, the bassoon, the human voice or even of the chorus or orchestra. The sound of an orchestra is one voice, though we rarely think of it as such, and each of its component parts records its line in the analysis of its sounds. Its picture is a rough, "fuzzy" thing compared with the record of a boy's soprano voice, one of the simplest and least complicated of sounds. An animal's voice, a screech, or a scream, has a wilderness of zig-zags.

Of course, one of the dreams for the music of the future is that there shall somehow, at some time, be a perfecting of our common diatonic scale. Such experiments as Dr. Miller's, which can definitely divide each note of it into its component parts, mean that there is already more than the "ghost of a chance" that this may be accomplished.

ALICE BRADLEY.

Most Popular Operas

The German Theatrical Register and Year Book just issued shows that among the operas the "Magic Flute" and "Fidelio" each led in 1911 with 208 productions. "Figaro's Marriage" came next with 165. "Siegfried" came next with 133 and "Tristan und Isolde" followed with 132. "Der Rosenkavalier" and "Salomé" were tied at 69. Among the operettas the "Count of Luxemburg" led with 1,794. The "Dollar Princess" dropped from 768 in 1910 to 414 during the present season.

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MILAN APPLAUDS TITLED CONDUCTOR

Count di Modrone Proves Himself a Patrician in Music as Well as by Birth—Concert Season at Scala Comes to an End—Rostand Offers "Cyrano" to an Italian Composer

Bureau of Musical America,
8 Via St. Maria, Fulcorina,
Milan, Italy, May 28, 1912.

THE concert season at La Scala closed with an orchestral concert conducted by Maestro Gui. Numbers figuring on the first part of the program besides "Concerto Grosso," by Corelli, were an aria by Sammartini and a Sonata for three instruments by Porpora. Maestro Gui's interpretation of the three compositions was much appreciated, especially of the Corelli concerto. It is acknowledged that Corelli played an important part in establishing the form of the early Italian concerto or sonata.

In the concerto which we heard last evening, besides the vivacity of ideas and the freshness of structure, which distinguish all of Corelli's compositions, there was evident a tendency to individualize certain groupings of instruments which, as symphonic music developed, proved to be one of the important features.

The second part of the program was composed of the "Semiramide" Overture, Smareglia's "Ocean Symphony" and "Mirra," descriptive intermezzo by Alaleone. The success of this part of the program was less brilliant than that of the first. The rendering of the "Semiramide" Overture was never sufficiently bold. The Intermezzo by Alaleone, who is one of the composers of the young Italian school, reveals strength of expression, ability in colorful orchestration and resourceful technic, but in several instances the composer's hardihood reaches limits which the most powerful among the composers of to-day have not tried to arrive at. Alaleone's attempts in this direction have not been successful, judging from the disapproval with which his "Mirra" was received last evening. Smareglia's "Ocean Symphony," already well known to the Milanese public, on the contrary, earned spontaneous approval, as also did the short, graceful prelude to "Cornill Schütz."

As for Maestro Gui he is a young man of talent, who needs both experience and study.

At the Teatro del Popolo a concert has just taken place directed by the Guido Visconti di Modrone, a young patrician who has devoted his time and fortune to the cultivation of music. The "popular" audience made a demonstration of sympathy for the young director. The program, easily comprehensible to every class, was composed of the Scherzo from Men-

delsohn's "Midsummer Night's Dream," the "Semiramide" Overture, the Prelude to "Ratcliff" and the "Ride of the Valkyries." In the interpretation of these compositions the count revealed all the necessary qualities of intuition, style and technic. Especially in the romantic "Ratcliff" Prelude did he conduct with delightful delicacy. The concert was opened with Schumann's Concertstück for piano, the solo part played by Guido Visconti di Modrone himself. He showed a fine talent as a pianist. The orchestra, composed mostly of picked men from La Scala, was always equal to its task.

The violinist, Renato Cherubini, by invitation of the Famiglia Artistica, gave a concert last night in the concert hall of the Conservatory. This young violinist has individuality. His tone is robust and in passionate music rich and full of fire. Consequently the Andante Sostenuto of M. E. Bossi's Sonata in E Minor was successfully executed. In the numbers demanding bravura and technical virtuosity Cherubini was not perfect, but he will certainly grow in his art and eventually obtain the best of results.

At the Institute for the Blind we have just had a concert given by blind performers, including the pianist, Fiorentini, and the cellist, Stella, who have shown themselves distinguished artists. Another blind musician, Garba, demonstrated in one of his own Mazurkas that he is a pianist of no mean order. Signora Boninsegna, accompanied by Professor Luzzi, exhibited a beautiful and powerful voice in songs by Ponchielli and Mascagni. The blind violinist, Settimo Seedila, also contributed to this concert, accompanied at the piano by Alma Ertel. His art of interpretation is exquisite, and he needs only a surer and more agile hand in the difficult passages.

We have also had at the conservatory a concert in honor of Maestro Appiani, who celebrated thirty years of teaching in that institution.

Edmond Rostand, who hitherto has consistently refused to have his "Cyrano de Bergerac" set to music, has decided to lend his masterpiece for musical purposes to an Italian composer, who is also a celebrated singer. This decision of Rostand was hastened by the fact that two Americans, Henderson and Walter Damrosch, have decided to make similar use of the poem.

The performance at the Scala of "Habenera," by Raoul Laparra, the young musician of the neo-French school, is assured. This work has been given in America and in several French theaters. It is probable also that either "The Jewels of the Madonna" or "Le Donne Curiose" of Wolf-Ferrari will be done at the Scala.

A. PONCHIELLI

PUPILS' WEEK IN SYRACUSE

Many Studios Busy with Recitals at Season's Close

SYRACUSE, N. Y., June 13.—The past week has been devoted to a number of recitals by the pupils of the various Syracuse teachers. The vocal pupils of Richard Grant Calthrop gave a recital in which especial applause was won by Mrs. Dignum, Mrs. Meyers, Daisy Connell and Mr. Montague.

Mrs. Reginald Bully arranged a recital for her piano pupils. Among those who took part were Mrs. L. H. Rice, Anne Calthrop, Barbara Hazard and Alma Loomis. The children's class of Florence Allenett again showed the efficacy of her teaching on Wednesday evening. The pupils of Mr. Van Eltinge gave an interesting program on the following night.

Bertha Becker, harpist, assisted by Pauline Banner, soprano, appeared in a concert at the Y. M. C. A.

Owing to the size of the vocal and piano class graduating from the College of Fine Arts this year it was necessary to have two musicals in order to give them all an opportunity to appear. Among the singers Florence Smith, Grace Fitts and Ione Livingston were especially to be commended. Of the pianists Edith Featherly, Frances Clarke and Ethel Manterstock, Maude Harris and Gertrude Mersereau also did fine work.

CHILDREN GREET CONTRALTO

Roses for Schumann-Heink in Michigan Copper Country

HOUGHTON, MICH., June 14.—Among the most enthusiastic of Mme. Schumann-Heink's auditors in her concert on June 3, was a group of little girls, who ascended the platform at the beginning of the second part of the program and presented to the contralto a cluster of American Beauties, after executing a charming little dance. Mme. Schumann-Heink kissed each of the tiny concert-goers and was so evidently affected by their tribute that she could not continue her program for some time. When the contralto finally resumed, her interpretation of the remainder of the program displayed an even greater depth of feeling and subtlety of emotional appeal. Throughout the rest of the evening Mme. Schumann-Heink addressed her songs especially to her youthful admirers.

Of the various numbers the Houghton audience took particular delight in her delivery of a lullaby by Carl Löwe and Margaret Ruthven Lang's "Irish Love Song." Other favorite selections were an aria from "Samson et Dalila" and "lieder" by Schumann and Schubert.

On the following day Mme. Schumann-Heink gave a practical demonstration of her love for children by motoring over to Painesdale and singing for the youngsters in the school of that place.

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HINDERMAYER

STILL WONDER WHY POHLIG RESIGNED

Philadelphians All at Sea Over Inner Reasons—Plans for Next Season

PHILADELPHIA, June 17.—The sensation of the last week in local musical circles has been the sudden and unexpected resignation of Carl Pohlig as conductor of the Philadelphia Orchestra, and the appointment of Leopold Stokowski, formerly director of the Cincinnati Orchestra, to take his place, beginning next Fall. When the season of the Philadelphia organization came to a close, the middle of April, there was not the slightest hint given to the public that Mr. Pohlig was not to return next Fall and carry out the remaining season of his four years' contract; and, when the conductor departed a week or two later to spend the Summer at his home near Munich, it was with the expectation of returning. About ten days ago, however, Mr. Pohlig appeared here, entirely unannounced and unexpected, with not a little resultant mystery and conjecture. He refused to see reporters, and for several days there was no explanation of his return. It has now been determined, however, that, in Europe, Mr. Pohlig heard "rumors" which caused him to make a hurried trip back to this country, and, upon his arrival in Philadelphia, he tendered to the management of the orchestra his resignation, which was accepted.

The inner reasons of these developments have not been revealed. The fact that conductor and management had some disagreement last season, and that all did not run as smoothly as was to be desired, is conceded, but a definite statement of the cause of the serious "rupture" has not been made.

In an interview which he granted the MUSICAL AMERICA representative last Thursday, Mr. Pohlig expressed his regret at leaving Philadelphia. "I have learned to love the city," he said, "to admire its people, and I have made many

warm friends here. I wish emphatically to deny," he remarked with some fervor, "that there has been any serious unpleasantness between members of the orchestra and myself. Mr. Rich, the concertmeister, and the musicians as a body, have given me their cordial and enthusiastic support, and I have nothing but kindly feelings toward them, and only admiration to express concerning their work. Such disagreements as I had were with only one or two men, whom I felt compelled to dismiss, and were no more than any conductor might be expected to encounter with so large an organization under his direction. I wish also to state," said Mr. Pohlig, "that I leave with the best feelings toward the Board of Directors and the management."

Mr. Pohlig stated that he had not heard in Europe, previous to his return to this country, that the orchestra management was negotiating with Mr. Stokowski to become his successor, and that it was not this that brought him back. "I have no personal knowledge of Mr. Stokowski," he declared, "neither good nor bad, as I have heard of him only in connection with the Cincinnati Orchestra."

In the departure of Mr. Pohlig, Philadelphia loses a distinguished and able musician and conductor, who has done much for the musical life and growth of the city, and who will be remembered by many cordial admirers and friends. He has undoubtedly proved his ability as a conductor, and under his direction many notable concerts have been given. He is pronouncedly a "temperamental" conductor, and has won especial distinction as an interpreter of Wagner. He has also shown especial aptitude in the playing of the works of the modern French and Russian schools. Following in the footsteps of Fritz Scheel, the first conductor of the organization, he has brought the orchestra up to a point of technical efficiency and artistic excellence that will allow the new conductor a wide field of endeavor.

The management announced that plans for next season are already well under way and running smoothly. Mr. Stokowski thus early, directly following his acceptance of the position offered him, has made known the fact that he has started on his plans for the season. While, with his wife, who professionally is known as Olga Samaroff, the pianist, he has a Summer home in the suburbs in Munich, both Mr. and Mrs. Stokowski regard America as

their home and are planning to take up their permanent residence in Philadelphia.

The orchestra's list of soloists for next season is announced, and is of more than usual interest. It includes Mme. Schumann-Heink, Ysaye, Mme. Namara-Toye, coloratura soprano; Persinger, the American violinist, who will make his American débüt here; Godowski, the Russian pianist; Rudolph Ganz, Swiss pianist; Ernest Schelling, Kathleen Parlow, Elena Gerhardt, Mme. Gerville-Réache, Florence Hinkle, Thaddeus Rich and Herman Sandby.

Mr. Pohlig left Philadelphia the latter part of last week, intending to sail for Europe Saturday and will go to Paris and there to his villa at Planegg, near Munich. Before leaving he stated that he had received an offer in Munich, which he has under consideration.

A. L. T.

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Pupils' Recitals in Brooklyn

The advanced pupils of Amelia Gray-Clarke were heard in recital on Friday evening, June 14, at her Brooklyn studio. Jeanne Little, violinist, and Alberta Le-Baron Adams, soprano, assisted in the program. On Saturday the younger pupils, assisted by Miss Brion, contralto, entertained. Both programs were of high order.

Wallace D. Grieves, a young violin pupil of Musine, entertained the Musical Art Circle of Brooklyn at its last meeting of the season, June 13, held at the studios of the director, E. F. Starke, No. 15 Chestnut street.

* * *

Bell-Ranske Muscale

Mme. Bell-Ranske gave a musicale at her studio on June 13 with a program which included four artistic violin solos by Max Jacobs, Beatrice Bowman's delivery of "Caro Nome" and Tullik Bell-Ranske's singing of five songs by Emil Breitenfeld, with the composer at the piano. W. H. Humiston officiated ably as the accompanist for Earle W. Tuckerman in Wagner's "Du Holder Abendstern" and Ethel Fitch Muir in "L'Heure de Pourpre" by Augusta Holmès.

* * *

New Studio for Beatrice Boldie

Beatrice Goldie, the New York vocal teacher, has taken a new studio during the past week and is now located in more spacious quarters at No. 114 West Seventy-second street. Mme. Goldie has had a splendid season and will resume her teaching in the Fall with many new pupils and practically all of those who have been with her this season.

Instrumental and Vocal Program by New England Conservatory

BOSTON, June 17.—A concert was given by the advanced students of the New England Conservatory of Music, accompanied by the conservatory orchestra, on June 12, at Jordan Hall, under the direction of G. W. Chadwick, conductor. The program opened with the Beethoven Concerto in G Major, the first movement of which was played by Mary L. Seymour and the second and third movements by Marie Lyons. This was followed by four arias as follows: "Lord God of Abraham," "Elijah," Mendelssohn, Nahum P. Gillespie; "Amour, viens aider ma faiblesse," "Samson et Dalila," Saint-Saëns, Estelle Q. Rubin; "The Lament of Shah Jehan," C. H. Bennett, Clarence L. Richter; "Je dis que rien ne m'épouvante," "Carmen," Bizet, Twanette Nutter, II. The program was closed by the Liszt Concerto in E flat major, played by Maud B. Wessen. The accompaniment work of the orchestra was a notable feature of the program. This is the twenty-seventh concert given under Mr. Chadwick's direction this season, all of which have been warmly received. A. E.

Howard Wells Pupils in Demand

Another pianist from the studio of Howard Wells, of Berlin, who is meeting with success is Isabel Kennedy, of Cincinnati, who has just been engaged for the piano department of the American College for Girls at Constantinople. Miss Kennedy has been in Berlin studying piano with Mr. Wells for the past season and in addition has taken his course of normal training for teachers. She begins teaching in Constantinople in September.

Tali Esen Morgan Made a Doctor of Music

Tali Esen Morgan, the director of music at Ocean Grove, N. J., has received the degree of Doctor of Music from the Temple University of Pennsylvania, the honor being conferred at this year's commencement exercises in Philadelphia.

This eminent artist whose vocal and histrionic excellences during the past season in the roles of

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MME. POSSART: AN EXCEPTION TO RULES OF SUCCESS

A NOTABLE exception to several rules of success in the world of music is Cornelia Rider-Possart, the American pianist, who is to make her first extended tour of her native country next season under the direction of Marc Lagen. In the first place Mme. Possart is the daughter of wealthy parents and her childhood was spent in the comfortable ease that is to be found in one of our middle Western cities, Dubuque, Ia. Such an environment is in direct contrast with that attending the history of many an artist who has achieved success only after a struggle with adversity and whose musical interpretations of life are the more vivid because he has learned to know life in those early struggles.

Another reason why Mme. Possart becomes the exception-that-proves-the-rule is based upon the fact that she was a youthful prodigy. The growth of a precocious child is generally so unwholesome that its talents are liable to wither away before maturity. This American pianist is one of the few musicians who have reached success in spite of such an early development of talent.

In her native town Mme. Possart's friends are fond of telling anecdotes about her unusual musical gifts, which were evident when she was a youngster. Aside from her natural ability as a pianist Cornelia Rider was a possessor of the seldom-found faculty of absolute pitch. Any one might play the weirdest possible combination of tones on the piano and she could tell in an instant every note that had been struck. A still more valuable gift was the almost uncanny musical memory which the young pianist seemed to possess instinctively.

One of the favorite stories related of Mme. Possart in Dubuque tells of her going one Sunday morning to accompany her music teacher to church. While waiting in the drawing room for her instructor

the young pianist glanced over some unfamiliar music on the piano and finally played one of the pieces. Some time later the two were at some social gathering and the teacher asked her pupil to play something for the guests. Little Miss Rider thereupon played from memory the same number which she had tried over at her instructor's house and the music of which she had not seen since that time.

A second example of this concentration of memory was observed at the time when W. C. E. Seebode had composed a "Minuet L'Antico," which he kept in manuscript form in order that he might have a number on his program which no other pianist could play. Great was his surprise to hear the minuet played one day by a very young pianist, Cornelia Rider, who had heard the composer perform the selection once at a recital.

Mme. Possart continued her study of the piano with Sherwood in Boston. Later she appeared successfully in Chicago, and in addition to her appearances as a soloist played in ensemble work under the direction of Max Bendix. Going to Europe the young pianist studied for four years with Barth in Berlin, and her further training was gained with Mme. Stepanoff.

As a pianist Mme. Possart is much better known in Europe than she is in her own country. Among her successful appearances have been her engagements with Joachim and his quartet. Probably her most unusual performances on the continent were her tours with her father-in-law, Ernst von Possart, the eminent German tragedian, in which she played the Richard Strauss music to "Enoch Arden" as an accompaniment to Herr Possart's recitation of the Tennyson poem. Chief in interest among Mme. Possart's American performances of recent years was her home-coming to Dubuque, in which she played the Rubinstein D Minor Concerto with the St. Paul Symphony Orchestra.

F. Addison Porter's Pupils Do Their Teacher Credit

BOSTON, June 17.—The final pianoforte recital of the season was given on the evening of June 15 by the pupils of F. Addison Porter, one of Boston's most successful instructors. The program included the following:

Sonata in A major, Scarlatti; Jean L. Stanley; Sonata, Op. 27, No. 1, First Movement, Beethoven; Marguerite E. Wheeler; Prelude in F minor, Etude in E major, Mazurka in B flat major, March Funebre, Chopin; Alta Fern Freeman; Scherzo in C sharp minor, Chopin; Miss Stanley; Nocturne, "Love's Dream," Liszt; Helen W. Lund; Ballade in C minor, Chopin; Eunice M. Kiley; Romanza in A flat major (MS); Valse Brillante in C sharp minor, Porter; Miss Freeman; Scherzo in B flat minor, Chopin; Maude E. Brown; Improvisation, Etude de Concert, MacDowell; Miss Kiley; Rakoczy March (eight hands), Liszt; the Misses Stanley, Wheeler, Tagen and Wilkins.

Miss Stanley's opening number displayed the excellent training of this able teacher in technic and tonal fullness and immediately won her audience. Her Chopin number was also given an intelligent interpretation. Miss Wheeler and Miss Lund played their numbers in excellent style, as did Miss Brown and Miss Kiley. Mr. Porter is also a composer of note, two of his compositions being played most acceptably by Miss Freeman, who received great applause for her careful and intelligent interpretations. The final number, the Liszt Rakoczy March, for two pianos, was played by the Misses Stanley, Wheeler, Tagen and Wilkins most brilliantly.

A. E.

"Elijah" Well Sung by New Wilmington Chorus

NEW WILMINGTON, Pa., June 17.—The "Elijah" was given by the Westminster Choral Club of seventy-five voices, William Wilson Campbell, director, on June 12, with the assistance of the New Castle Symphony Orchestra and the following soloists: Isabelle Gareissen, soprano; Mabel King, contralto; Walter C. Ernest, tenor, and William Beard, baritone. Mr. Campbell, who is also the director of the Westminster College of Music, had at his disposal the musical forces of his school, and the choral work was, for this reason, above the average tonally and technically. The oratorio was judiciously cut, according to custom, and the parts sung were effectively given. The soloists gave adequate account of themselves.

A. E.

Pennsylvania Conservatory Graduates Nine Young Women

ANNVILLE, Pa., June 15.—Nine young women appeared in the commencement program of the Lebanon Valley College Conservatory of Music and School of Oratory on June 10. The six graduates of the former branch of the institution opened the program by playing the *Allegro* from Beethoven's "Eroica" Symphony. Mary Alice Spayd offered the MacDowell "Præludium" and Liszt's "Sonetto del Petrarca," Anna Alma Fry played "Bird as Prophet," by Schumann, and a Staccato Caprice by Vogrich and Marion Light presented the Liszt E Minor Polonaise. The other musical numbers were Sara Kathryn Strickler's rendition of the Nocturne and Prelude from Schütt's "Carnival Mignon," Katharine May Gingrich's playing of the Finale from Schumann's Etudes Symphoniques and the Chopin Scherzo in E played by Meda May Diehm. The graduates of the oratory department were Helen E. Brightbill, Grace Naomi Smith and Edna E. Yarker.

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AUDIENCE IN TUMULT AT PARIS "RHEINGOLD"

Quarreling Scene Shifters Start Hullabaloo That Halts Performance as Weingartner Conducts

PARIS, June 15.—Awkwardness of the scene shifters started a tumult at the Paris Opéra to-night which nearly ended in stopping the performance of Wagner's "Rheingold," the first of the "Ring" series, under conductorship of Felix Weingartner. Conductor Weingartner persuaded the management to follow the Bayreuth custom of having no intermissions in the performance and this departure from Paris traditions and the shifting of the scenes in comparative darkness caused much confusion. A couple of the scene-shifters started quarreling audibly and the audience promptly took the matter up. Whistling and shouting in all parts of the house made Weingartner think an anti-German demonstration was in progress and he left his desk to go back of the scenes in search of information from the management.

After five minutes a representative of the management explained matters and asked the audience's indulgence. Then Herr Weingartner reappeared and was loudly applauded as he took up his baton. A few minutes later there was another hullabaloo and cries of "We want our money back!" when *Mime* missed his cue, but the performance soon began again and continued without further incident.

Weingartner's conducting was masterful, being, in fact, the main point of excellence of the performance.

Sails to Study with Bauer

Clara Schmitt, a professional pupil of Cecile M. Behrens, sailed for Europe on Saturday, June 15, to continue her studies under Harold Bauer in Lausanne, Switzerland. She has played in a number of cities, in addition to several New York appearances, and a profusion of flowers was sent her to the steamer from Boston, Buffalo, Washington, Toronto and Detroit from friends whom she had made at her various appearances. On the same steamer with Miss Schmitt were a number of prominent artists, among them Julius Lorenz, former conductor of the Arion Chorus of New York and Henry P. Schmitt, concertmaster of the Philharmonic Society of New York.



On the occasion of his first appearance in London on May 9th, 1912.

Louis Persinger THE AMERICAN VIOLINIST

was favorably criticized by the London Press

The London Daily Telegraph said: "Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

The financial success of the forthcoming American tour of Mr. Persinger is now assured, there are not many dates open, the artistic success seems also to be assured.

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JANE OSBORN-HANNAH'S DAUGHTER A TALENTED MISS



Jane Osborn-Hannah, the Chicago Opera Prima Donna, and Her Daughter, Frances

THE private life of an artist is always of interest to the public and the interest becomes greater when the private life is one of devotion to domestic duty and love of family. Jane Osborn-Hannah is proud to be known as a good mother and a happy wife. Her daughter, Frances, has not only a great talent to develop, but a desire to be "just like mamma," which places a great responsibility upon the latter.

Although born in America, Frances has spent the larger part of her ten years abroad making the most of her opportunities by learning the languages of the different countries in which she has resided. She is not to be considered a "wunderkind" or prodigy in any sense, though she has inherited a large amount of both musical and dramatic talent from her parents. In Leipsic, at about the age of seven, she could sing six or seven of her mother's roles in German—roles of great length, such as *Elsa*, *Elisabeth* and *Butterfly*.

The dramatic talent in her nature is per-

haps stronger than the musical as it is creative and imaginative, while the latter must of necessity, in one of her years, be more or less imitative. At one time when her mother was preparing the rôle of *Saint Elizabeth* for its first rendition at the Gewandhaus in Leipsic, under Arthur Nikisch, quite without suggestion and with no instruction from her mother, she undertook to supply the dramatic work for this intensely pathetic part. The scene of the roses she costumed according to her own ideas and worked up a death scene which was remarkable in conception and realistic in the extreme. If she can get hold of an old crown, a discarded wig, a few veils for draping purposes and some jewels, she can fix up a costume and play many parts to the edification and wonderment of her schoolmates.

Frances's talents have been allowed free scope and encouraged when opportunity offered, but never forced, aside from fancy dancing, in which she has had tuition.

Arnold Somlyo to Summer in Europe

Arnold Somlyo, Eastern manager of the Baldwin Company, sailed on the *Lusitania* Tuesday for his annual European trip, during which he will give attention, as usual, to matters connected with the concert department of the Baldwin Company. He will visit London, Berlin, Vienna and spend some time in Switzerland. He will return to America the middle of September. Among the artists who will be associated with the Baldwin Company during the coming musical season will be Mme. Marcelle Sembrich, Mlle. Germaine Schnitzer and Cecile Ayres.

New Song by Two Managers

ST. LOUIS, June 15.—What promises to be one of the best known concert songs next season has been written by Oscar Condon, manager of the St. Louis Symphony Orchestra, and Charles L. Wagner, the New York manager. The song will

soon be published by the White-Smith Publishing Company of Boston. Mr. Condon composed the music to words by Mr. Wagner, and when Mme. Schumann-Heink was here this last season she announced that she would sing it on her concert programs. This alone assures its success. H. W. C.

SAYS HAMMERSTEIN IS TO RETURN TO NEW YORK

Another Report That Payment of \$200,000 Penalty Will Reopen Local Opera Field to Impresario

An intimation that Oscar Hammerstein, having tired of giving opera in London, will return to New York was made by George Blumenthal, who is associated with the Hammerstein management, when he arrived in New York on Saturday last on the *Lusitania*. Mr. Blumenthal said his chief would re-enter the field of opera in New York in the Fall of 1913, paying a \$200,000 penalty to the Metropolitan company for the privilege.

Mr. Hammerstein will sail for New York the second week in August, according to Mr. Blumenthal, and will decide upon a site for a new opera house. Mr. Blumenthal said that many Americans have offered Mr. Hammerstein to subscribe to a fund for the payment of the \$200,000 penalty.

In spite of this and several other recent statements concerning a clause in the Hammerstein-Metropolitan agreement allowing the former to return to the local opera field on payment of a penalty, it is said by those familiar with the terms that no such clause exists and that it is extremely doubtful if the Metropolitan will permit any variation of the contract. A cable message from Mr. Hammerstein himself, following the publication of the Blumenthal interview, said that Mr. Blumenthal was not authorized to speak for him and that Mr. Hammerstein's plans were not definitely decided.

Mr. Blumenthal is associated with Mr. Hammerstein in the management of Emma Trentini.

Marguerite Starrell's Summer Abroad

Marguerite Starrell, the soprano, sailed on the *Cincinnati* on May 25, for a Summer abroad. She will spend June in Paris, where she has lived for a number of years, and from there will go to Bayreuth and Munich, remaining during July. Her first American concert tour under the management of Foster and David, will occupy her continuously and Mlle. Starrell will spend August in the Black Forest resting in preparation. She will return to this country in September to do some coaching with Isidore Luckstone, who considers her one of the most talented artists who has studied with him. Mlle. Starrell is a native of Stockholm, Sweden, and counts among her friends Mme. Olive Fremstad, for whom she expresses the greatest admiration. The two artists sang together last Winter during the Chicago Opera season.

Engagements for Eva Emmet Wycoff

Eva Emmet Wycoff, the New York soprano, will have bookings for next season as far West as Denver and negotiations are pending for an orchestral tour in the Spring. This Summer Miss Wycoff has been engaged to sing in Michigan, Illinois and Indiana. In September, after a short tour ending in Chicago, she will return to New York and later in the month will go to the northern shore of Massachusetts for several private musicales.

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NOTEWORTHY CONCERT BY DEVRIES STUDENTS

Program of Varied Interest Presented
by Pupils of Distinguished Chi-
cago Teachers

CHICAGO, June 18.—The recent program given in the Studebaker Theater by pupils of Mr. and Mrs. Hermann Devries was one of the most pretentious given by a private teacher in many moons. The miscellaneous first part of the program consisted of some ten numbers presenting the Misses George Slining, Ethel Rust, Gerda Henius, Stella Neuberger, Marguerite McCann, Louise Nickel, Ruth Beck and Violet Hatch, and ended with a Schumann-Franz group by Walter Dean Goldbeck. There was also the "Jerusalem" from Gounod's "Gallia" for some thirty-two ladies' voices. Especially to be commended was the Debussy group, sung by Miss Rust with remarkable understanding and poetic insight, and the Liszt "Comment disaient-ils?" in the group by Miss Beck.

In the second act of "Carmen," which made up the latter half of the program, an ambitious project was carried to a very successful culmination. Much spirit and color was infused into the work of the principals, but the orchestra into which Mr. Devries turned his piano keys was an inspiration which permitted of no laggards.

The *Carmen* of Helen Devlin was almost a professional performance reflected not only in her vocal excellence, but in make-up, personality and general conception of the part. Miss Devlin and Norman Mason, who essayed the rôle of the *Don*, are both known in Chicago society circles. Henry D. Sulcer made a big success as *Escamillo*, especially with his "Toreador song." His enunciation was gratifying. Tessie Smith, Hazel Eden Mudge, Montgomery White, Rudolph Winter, Leroy Wetzel, Gustav Schulz and Henry Huberty completed the excellent cast and the chorus included in

addition to some of those who appeared in the first part, the Misses Ruth Stein, Bessie Overholt, Frances Schreitt and Anita Chapman; Mrs. H. F. Spangler; Messrs. H. Hartung, Paul Davis, Herbert Walfer, J. Mercer, George Craig, Henry Davis, Samuel McGregor, E. E. Wenger and E. J. Gray.

N. DEV.

HERMA MENTH'S RECITAL

Young Pianist Offers Fine Program to East Side Audience

Herma Menth, the young Austrian pianist, gave an interesting program last week at the Educational Alliance, in the heart of New York's East Side. Liszt's "B-a-c-h" Etude opened her program, which included other numbers by Liszt as well as works by Rachmaninoff, Chopin and Moszkowski. Miss Menth displayed a well developed technic and a warm and vital way of playing that riveted the attention of the audience. Her touch had a lovely singing quality in cantabile passages and a fine taste controlled her exuberant temperament. Thus the restraint with which she treated Rachmaninoff's C Sharp Minor Prelude and Liszt's "Liebestraum" made her playing of those compositions unusually commendable. Perhaps her best playing of the evening was in Chopin's G Minor Ballade, though her fiery performance of Liszt's Eighth Rhapsody stirred the audience intensely.

The young pianist has signed a contract with Haensel and Jones, who will manage her first American tour during next season. Miss Menth leaves on June 22 on *La Bretagne* for Europe. She will first go to Paris, where she will meet Moszkowski and will then go on to Vienna, her native city. After a tour through Italy and Switzerland she will sail for the United States early in September.

Another Beethoven "find" is reported in Germany in the form of two trombone quartets in manuscript supposed to date from 1812.

ORGANISTS TO MEET AT OCEAN GROVE IN AUGUST

Delegates from Many States Will Dis-
cuss Important Questions at An-
nual Convention

OCEAN GROVE, N. J., June 17.—Organists from all parts of the United States and Canada are planning to attend the fifth convention of the National Association of Organists to be held at Ocean Grove August 5 to 10. Clarence Eddy, the national chairman, has recently completed a tour of the United States, and local branches of the association, formed in all the leading cities, reported to him that delegations are coming from every State.

One of the chief subjects to come before the convention will be the standardization of the keyboard. Last year a commission of twenty was appointed to report at this coming convention. The concert organist, unlike the concert pianist, has to master a new keyboard in every organ while on tour, and an effort is to be made to adopt a standard key desk. The various builders report that they are willing to come to an agreement as soon as the players themselves reach an understanding. Some predict that the organists will never agree among themselves as to the style of the console desired.

The United States Marine Band of Washington has been secured for the opening day of the convention, August 5, when two concerts will be given. On Wednesday evening, August 7, the annual banquet will take place at the Arlington Hotel. Saturday will be devoted to an outing and on Saturday night the convention will close with a performance of Mendelssohn's "Elijah" by a chorus of seven hundred voices, leading artists, full orchestra and the Ocean Grove organ under the direction of Tali Esen Morgan.

The "ragtime gospel hymn" will be dis-

cussed by organists and ministers, and an effort will be made to raise the standard of the hymns in some of the denominations, which of late years has been steadily growing worse. The "organ as a concert instrument," together with the "free organ recital," is another subject that will arouse great interest. It is said that the organist is the only musical artist who gives free recitals, and that this practice has lowered the value of the "king of instruments" in the eyes of the people at large.

Unlike the American Guild of Organists, the National Association of Organists admits to membership all organists and choir-masters without any form of examination or a test, on payment of one dollar a year. Many of the leading members of the association are members of the Guild, and it is the aim of the N. A. O. to urge members to take the Guild examinations and in this way promote the best interests of organists everywhere.

Nordica to Dedicate Portland's New Auditorium

Owing to the great demand for Nordica concerts from all over the country the diva's Fall tour, under the direction of Frederic Shipman, will open as early as September 27, when the inaugural concert will be given at Halifax, N. S. Concerts in Sydney, New Glasgow, Amherst and St. John will follow, and from this last point Mme. Nordica will go direct to Bangor, Me., where she sings on October 10, and from there to Portland, where she will dedicate that city's magnificent new Auditorium. This ceremony will take place on the first day of the Maine Festival October 14. Inasmuch as Maine gave this great American singer to the world, there is a peculiar appropriateness in her being chosen to dedicate this Auditorium. After the Portland concert Mme. Nordica returns to Canada, filling engagements in Quebec, Montreal, Ottawa, Kingston, Toronto, Hamilton and London. On her forthcoming tour the prima donna will be assisted by William Morse Rummel, violinist, and Romayne Simmons, pianist.

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ALL READY FOR THE BIG SÄNGERFEST

Philadelphia's Mammoth Convention Hall Completed in Time for the Ceremonies—Thomas Orchestra Opens Its Summer Season at Willow Grove—Organist Thunder's Successor

PHILADELPHIA, June 17.—The mammoth new Convention Hall at Broad street and Allegheny avenue, in which the National Sängerfest is to be held, June 29-July 2, is expected to be entirely finished and turned over to the city ready for occupancy by the last of this week. The work has been carried on with amazing rapidity. Ground for the immense structure was not broken until March 4, and it has practically been completed since that time. The hall is 265 feet wide and 415 long. It has an extreme height of 67 feet above the street level, with an average height of 57 feet. The stage proper is 78 feet in width and 36 feet deep. The entire width of the front of the stage is 108 feet, but at the back and sides of the stage, rising like an amphitheater, are benches which will seat 6,000 persons. These will be entirely filled by the singers at the coming concerts.

The auditorium, including main floor and galleries, will seat about 20,000 persons, every requirement for safety and comfort having been adequately met. It is said that the salaries to be paid the four principal soloists of the Sängerfest will be the largest ever given singers for a similar event. These soloists are Marie Rappold, soprano; Louise Homer, contralto; Ludwig Hess, tenor, and Henri Scott, bass. Mme. Rappold and Mr. Hess will sing at the opening concert, June 29, to be given by the United Singers of Philadelphia, represented by 2,000 men and women singers, in honor of the Sängerfest visitors. This chorus will be under the direction of Emil

F. Ulrich, and there will also be a festival orchestra of 100 Philadelphia musicians. Plans also have been made for a Kammers to be held in honor of the visitors. It is expected to be an elaborate affair, beginning at 8 o'clock on Sunday evening, June 30, in Turngemeinde Hall, Broad street and Columbus avenue. Mayor Blankenburg will be one of the speakers, and others who will be heard are President Henry Detreux, of the United Singers of Philadelphia, and Dr. C. J. Hexamer.

Several other local societies also are planning to give special entertainments in honor of the out-of-town guests. The Harmonie will give a Kammers on Tuesday evening, July 2, after the concluding concert of the Sängerfest, the special guests being the Harmonie Society of Baltimore, the Arion of Newark, the Gluck Quartet Club, of Brooklyn, and the Sängerbund of Washington.

A "Night of Song" was given at Haddonfield, N. J., last Thursday evening, for the benefit of the organ fund of the Haddonfield Methodist Church, in which the concert took place. The choir, under the direction of Harry U. Sharp, was heard in several numbers with excellent effect, while cordial applause was won by these soloists: Mrs. L. Z. Lawrence, soprano; Mrs. George H. Kinney, soprano; Louise Jacoby, contralto; Joseph S. McGlynn, of Philadelphia, tenor; and Edward A. Davies, baritone. The accompaniments were played by Cora Schwenger.

Charles E. Knauss, of Easton, Pa., has been appointed organist of the Second Presbyterian Church, Twenty-first and Walnut streets, succeeding Henry Gordon Thunder, who recently resigned to go to St. Stephen's Episcopal Church. Mr. Knauss is well known both as organist and pianist, having appeared in the latter capacity as soloist with the Boston Symphony and the Philadelphia Orchestras. He received his first instruction on the organ from the late Theodore F. Wolle, in the historic Moravian Church in Bethlehem, subsequently studying in New York and Berlin. He made his débüt as a pianist, when a mere boy, with the Theodore Thomas Orchestra, in Chickering Hall, New York.

The Theodore Thomas Orchestra opened its fifth consecutive season at Willow Grove Park yesterday afternoon. Frederick Stock, who conducts the orchestra at all these concerts, invariably gives visitors to the "Grove," Philadelphia's most popular out-of-door resort, a musical treat. "I like to play at Willow Grove," said Mr. Stock on his return. "The audiences are critical but thoroughly appreciative—audiences which exhibit a degree of musical intelligence that is apparent in but few communities."

Marie Carl, a talented contralto, pupil of Perley Dunn Aldrich, sang recently with the Middleton Choral Society. Miss Carl, who spent two years in Berlin studying with Fergusson, is now completing her musical education with Mr. Aldrich, visiting his studios in both New York and this city.

The commencement exercises of the Diamond Street Conservatory were held in the Orpheus Club Rooms last Saturday afternoon, with Bernard Marinoff, Dora Feives, Ethel Liss and Mr. Connor, pianists; Edward Cooper and Oscar Stein, violinists, and Bessie Liss, vocalist, as participants in the program. A teacher's certificate was awarded Dora Feives, and Bessie Liss received graduating honors.

At the closing exercises and graduates concert of the Columbia College of Music, in Witherspoon Hall on Friday evening, diplomas, medals and prizes were awarded to Hermione Montayne, Emily Carter, Anna Widmayer, Maude Clement, Mabel Locker, Helen Ogrodowski, Grace Munson, Marion Huber, Ruth Dickinson, Marion Stephenson, Dorothy Broom and Margaret Ficker. The program was furnished by the pupils' orchestra, under the direction of John Ingle; Salome Wagner, Maude Clement, Sarah Pearson and Hermione Montayne, piano soloists, and Walter Longendorfer, Adolph Végh, Grace Munson, Florence Spahnweiler, Mary Hesirov, Margaret Berger, Emily Spear and Irene Haeberlen, in a suite for piano.

The piano pupils of Charles Westel ap-

peared in recital at the Orpheus Club Rooms last Tuesday evening, those who took part being Belle Elfram, Bessie Ellis, Goldie Cohen, Edith Feuerstein, Gussie Karp, Sophie Lerner, Annie Meyers, Hattie Pinsky, Ida Moses, Mazie Silver, Abram Lerner and Alexander Rivlin.

ARTHUR L. TUBBS.

PHILADELPHIA, June 10.—In Musical Fund Hall last Tuesday evening, before a large audience, at a concert to aid the People's Choral Union, Anne McDonough, director of the People's Sight Singing Classes, gave an interesting and highly satisfactory demonstration of the methods which she employs in teaching the reading of music "at sight." A chorus of 140 voices, made up of members of several of the sight singing classes in the city, gave with excellent precision, spirit and well-balanced and pleasing quality of tone several numbers, all of which were studied with the assistance of no instrument other than the tuning fork, and sung unaccompanied. Both the men and women were heard in separate numbers, the former doing especially well with Bailey's "Pit Pat, Pit Pat," which was sung with dainty lightness. The men were heard with good effect in Mair's "Like the Woodland Roses Fair" and Mendelssohn's "A Vintage Song." The mixed chorus gave as its principal numbers "O Who Will O'er the Downs So Free," by De Pearsall, and Handel's "Holy Art Thou." The special soloists were Dorothy Welsh, soprano; Susanna E. Dercum, soprano, and Noah H. Swayne, bass, while Elizabeth Trickett sang the incidental soprano solo in Mendelssohn's "Ave Maria" for women's voices.

The tenth season of the Hahn School of Music was brought to a close with a concert given in Witherspoon Hall on Saturday afternoon. The program was divided into three parts, the first given by juvenile pupils, the second by the intermediate and the third by the advanced pupils. The participants were Helen Neff, Eugene Levin, Clara Sheibly, Eleanor Eldredge, Marguerite Lippincott, Gurney Mattox, Michael Cortese, Joseph Masino, Ada Woerthie, Edward Wilson, Margarita Parkinson, Harold Schimpf, James Kerwick, Louis Levinson, Louis Levin, Evelyn Berkman, Katherine Neuman, Benjamin Klevan, Carlton Cooley, Elsie Henderson, William MacDonald, Heleen Adair, Kathleen Deniston, Meyer Casman, Amy Harris, Estella Mayer, Leo Dessauer and Lucia Patterson. A school orchestra of thirty-six pieces also took part, and the Juvenile En-

semble Class, of twenty-four members, gave two selections in the second; "Valse Espagnole," written by Elizabeth Smith, a member of the composition class, being dedicated to Mrs. Eleanor K. Burton. In the Fall Mr. Hahn will add to his school a department of violin kindergarten for children between the ages of four and seven, under the direction of Lucy Ingalls Stickney, of Boston.

At the graduate concert of the Hyperion School of Music, in Musical Fund Hall last Saturday evening, the diplomas were presented by the Rev. Charles B. Alspach. The following appeared on an interesting and creditably performed program: Edna J. Reynolds, Mattie A. Hinckley, Mary M. Rogers, Gertrude M. Walmer, George D. Lapham, Sara Lemer, Marion Moyer, Horace G. Boorse, John W. Pommier, Jr., Mrs. Kinsley Ellis, Lucius Cole, Marguerite Grant, Mildred Stuvens Moore, Arthur Lockhart Seymour, Agnes Toole, Hilda Wyatt, Mary Clayton and Edward R. Tourison, Jr.

At the twenty-second annual meeting of the American Organ Players' Club at Estey Hall last week the officers of the last year were re-elected as follows: President, Dr. John M. E. Ward, St. Mark's Lutheran Church; vice-president, Henry S. Fry, St. Clement's Protestant Episcopal; treasurer, Ellwood Beaver, Bethany Presbyterian; secretary, Mrs. John Bunting. The board of directors includes Frederick Maxson, Rollo Maitland, U. C. Smith, Jr., Percy C. Miller and Laura Wood-Brebe.

Louis Sobelman gave a recital of his violin pupils at Swarthmore, Pa., last Tuesday and on Saturday evening brought out a number of his advanced pupils at a recital in this city.

The vocal pupils of Katharine Berlin were presented at a recital given in Musical Fund Hall last Wednesday evening, those who participated being Elsie Hempill, Elizabeth Goldstein, Rebecca Hornstine, Diana Rabinowitz, Elva Pearson and Gertrude Ferron, sopranos; Harry Brodsky, bass; Martin Lisan and Joseph Brodow, tenors. Those especially engaged to assist were Jacob Simkins and Herman Weinberg, violinists; Josef Wissow, pianist, and Mabel Gilfilan, accompanist.

The pupils of Adele Sutor gave an interesting recital Saturday afternoon in her studio in the Fuller Building, among those who took part being Mrs. Piersol, Mrs. Ormsby, the Misses Glyde, V. Dickey, Betty Wills, Elizabeth Cundey, Mary D'Annunzio, Louise McIlvaine, Betty Stine, Ruth Compton and Benjamin Disharoon.

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John Claire Monteith, baritone, and Ferdinand Conrad, cellist, were soloists at a recent concert given at Salem, Ore., both scoring a success.

* * *

Henry L. Gideon gave one of his operatic lecture-recitals last week at the Bronx House in New York, his subject being "The Approach to the Wagner Music Dramas."

* * *

Gaul's "Holy City" was given in the Christian Union Church in Upper Montclair, N. J., on the evening of June 9 under the direction of Anna Florence Wright. Marguerite Schrein, harpist, assisted.

* * *

Alberta Claire, a recent student of the New England Conservatory of Music, has just made a record by riding on horseback from Wyoming to Atlantic City on a tour in promotion of the interests of her native State.

* * *

A concert of excellence was given recently at Sunnyside, Ore., by Mrs. William Fry, soprano; Jasper Dean McFall, baritone; Christine Brakel, violinist; Mrs. Samuel Grover, organist, and Mrs. Bonnie Replough, accompanist.

* * *

The current issue of *The Etude* contains a prize composition by Carlo Minetti, a piano instructor of Pittsburgh. It is a religious work called "I Heard the Voice of Jesus Say." The compass of the voice is limited.

* * *

An exhibition of the work of the vocal pupils of Helen Hyatt was heard last week in Washington, D. C., with a program by Marion Boyd, Frances McLaughlin, Lucile Boyd and Katherine Stone. Miss Hyatt pleased her hearers with the "Delight" Waltz Song by Luckstone.

* * *

Mrs. J. M. Martin gave an organ recital at the Pullman Memorial Universalist Church, Albion, N. Y., on June 6, with the assistance of Frank B. Spencer, tenor, of Rochester, and Amos Belden, Jr., violinist. Among the interesting organ numbers were Edward Johnston's "Evensong" and Dudley Buck's "Variations on a Scotch Air."

* * *

Frank L. Mellor has been appointed as one of the tenor soloists of the Madison Avenue Temple choir in Baltimore. Mr. Mellor is choir director of the New Jerusalem Swedenborgian Church and is well known as a concert artist. He is a student in voice under Pietro Minetti, of the Peabody Conservatory of Music.

* * *

Joy Noble, who has been unusually successful as a teacher of the Dunning System at the California Conservatory of Music, presented the pupils of the elementary department in recital last week. About fifteen small boys and girls gave a most creditable program in which they displayed remarkable training.

* * *

Last week was "Commencement Week" at the Pittsburgh Conservatory of Music. About 150 pupils were heard in recitals during the week. The graduating class included Elsie Breese, Edna Barrett, Sara Park, Mildred Lawton, Bernice Carlson, Serva Wise, Blanche Ressler, Edna Meyer and Melina Proudfit.

* * *

The Arion Musical Club, of Milwaukee, elected these officers at its annual meeting June 10: President, W. P. Bishop; vice-president, J. E. Jones; secretary, H. B. Detienne; treasurer, O. W. Williams; directors, C. O. Skinrood and R. E. Domke; librarian, C. H. Fertig. Daniel Protheroe, who conducted the club during the past year, has been re-elected conductor.

* * *

Sixteen piano and vocal pupils of Mrs. Ernest Fischer appeared to great advantage in a recital in Providence, R. I., on June 7. One of the features of the evening was the singing of Mrs. H. H. A. Beach's quartet, "In the House of Glimmering Light," by Dorothy Lambert, Mollie Fraser Storms, Marian Barney and Mrs. Orra Dodge Lapham.

* * *

Edward Johnston, the organist of Cornell University, closed his season of music with a commencement recital on June 10, in which the features were three numbers of his own composition, an "Evensong,"

"Midsummer," which was suggested by Shakespeare's "Midsummer Night's Dream," and a "Marche Militaire," the latter two compositions being in manuscript.

* * *

Pearl Warner, a young pianist from Kansas, gave a recital on June 13 in the studio of Mary Reno Pinney, New York. She played Rachmaninoff's C Minor Prelude, Schumann's "Arabesque," Chamisso's "Autumn," Chopin's "Berceuse," Mendelssohn's "Capriccioso," and selections from MacDowell and pleased a numerous audience.

* * *

Jennie Norelli appeared in a recent concert at Portland, Ore., assisted by Dr. Augustus Millner, baritone, and Edith Haines-Kuester, accompanist. This concert was even better than the former ones given in Portland by the same artists and it resulted in a large sum of money going to the St. Agnes Baby Home, which was the beneficiary of the occasion.

* * *

Pupils of Louis A. Potter, Jr., appeared in recital at Washington, D. C., with interesting numbers by Enda Schwartz, Julian Raymond, Lucile Pearson, Vernon Whitman, Mary Riggle, Dorothy Williams, Mabel Pearson, William Janson, Nina Thomas and Edna Edwards. The students were ably assisted by Theodore Apple and Mrs. Louis A. Potter, Jr., who furnished vocal selections in artistic style.

* * *

The choir of the First Baptist Church, Valdosta, Ga., appeared in a song service on June 2 with several chorus selections which included two numbers from Gaul's "The Holy City" and the "Inflammatus" from "Stabat Mater." Mrs. W. M. Oliver, Mrs. F. Sagerholm, Martha Willis, Ernestine Varn, Sam Marks and Harry Stump were the soloists and the choir was directed by Conrad Murphree.

* * *

Bissell Pettis gave her annual song recital in Providence June 10, assisted by Hugo A. Kenyon, violinist, and Gene Ware at the piano. Miss Pettis is a pupil of Harriet Barrows, who has been her only teacher, and her singing was marked for intelligence and excellent enunciation. She has a slight lyric voice which she uses with discretion. Mr. Kenyon's violin solos were a pleasing feature.

* * *

The choir of St. David's Protestant Episcopal Church, Roland Park, near Baltimore, gave its annual glee concert June 14, under the direction of Loraine Holloway, organist and choirmaster. Old English glees were an attractive feature. The soloists were Elizabeth Blaser, violinist; Mrs. W. B. Lowndes, pianist, and the vocal quartet comprising E. Swearer, T. DeC. Ruth, Connor Turner and Robert Johnston.

* * *

Rheinberger's choral ballad, "Clarice of Eberstein," was the principal number in a concert at the Ohio Northern College of Music, Ada, O., on June 5. The soloists in this work were Grace Hall-Riheladaffer, Mabel Grace Dunlap and Walter Ernest, and they were supported by the O. N. U. Choral Society under the direction of Charles S. Wengerd. The second half of the program was made up of separate numbers by the three soloists.

* * *

Mrs. J. C. Hare, assisted by Mrs. William B. Hare and Mrs. Cora Puffer, recently gave a delightful Japanese musicale at Portland, Ore. The program was under the direction of Waldemar Lind, and his orchestra rendered selections from "The Mikado" and "The Geisha," interspersed with Japanese songs and recitations in costume by Mrs. Jane Burns Albert, Mrs. Robert Schineer, Mrs. Herbert Garr Read, Alice Wehrung and Mrs. Cornelius Barker Carse.

* * *

The Festival Orchestra, of Cumberland, Md., offered a varied program in its concert on June 10 under the baton of Gerard Everstine, with Rossini's "Semiramide" Overture, the Dvorak Humoresque and Sooderman's "Swedish Wedding March." The soloists were Gertrude Morgan, soprano, and W. L. Morgan, baritone, who sang Faure's "Crucifix"; Marie Ehm, violinist, who offered the Beethoven Romance, and R. Mason Hill, bass, who delivered "A Son of the Desert Am I."

The closing events in the season's work of the Denison Conservatory of Music, Granville, O., included a faculty concert on June 10 by the Misses Benedict, Farrar, Bailey and Stevens and Mr. Priske; Selma Meta Ladzinski's graduating song recital on June 5, with the assistance of Leland Asher Arnold; and the senior recital by Mr. Arnold, Miss Ladzinski and Ruth Esther Rockwood on June 7.

* * *

William Ashley Ropps, baritone, was one of the soloists at the recent concert given by the choir guild of the Church of the Atonement in Brooklyn. Mr. Ropps is the baritone soloist of the Washington Avenue Baptist Church, Manhattan, and recently sang with Nordica at a musical evening. He has made wonderful headway in the musical world in the last few years throughout the country. His selections were chosen from Schubert, Leoncavallo, Huhn, Deunee, Spross and Massenet.

* * *

During the celebration attending the recent unveiling of the Columbus Memorial Statue at Washington, D. C., the Sol Minister Orchestra furnished the music for the reception tendered to the thousands of visitors. The United States Marine Band, under the direction of Lieut. W. H. Santemann, rendered appropriate numbers for the unveiling ceremonies. At the military field mass a program was offered by the sanctuary male choir, under the direction of R. Mills Silby, and a choir of mixed voices conducted by Jennie Glennon.

* * *

The Commencement Concert of the West Side Musical College, Cleveland, on June 18, introduced a variety of numbers by students of the piano and violin departments. Among the most interesting piano offerings were Ethel U. Robinson's playing of Weber's "Concertstück" and Florence L. Oden-Flave's rendition of the first movement of Grieg's Concerto, while the violinists were represented ably by William C. McDonagh in an "Otello" Fantasie and Otto Jilovec with the Weniawski Fantasie on "Faust."

* * *

The piano pupils of the Murphree Studios, Valdosta, Ga., took part in a unique recital on June 5 with a program composed entirely of ensemble numbers. Among the selections were arrangements of Handel's "Hallelujah Chorus," the march from "Aida," the "Lohengrin" Prelude, the Overture to "Tannhäuser" and the Waltz from "Faust." The program closed with the first movement of the Grieg Piano Concerto played by Marion Whittington and Conrad Murphree. The vocal pupils of the studio gave an impromptu musicale on June 5.

* * *

A musicale was given by the piano pupils of Walter G. Charmbury at Beethoven Hall, Baltimore, on June 15. Mr. Charmbury's Nocturne in B Flat, played by Evelyn F. Lefler, was heartily applauded. The Mozart Sonata in G and Concerto in D were finely interpreted by Marie Adlin and Arthur L. Dobbin, with Mr. Charmbury at the second piano. Other works by the masters were equally well played by Katherine B. Fuld, Nellie M. Stewart, Alfred A. Kirk, Jr., and Mrs. Belle M. McCown. Mr. Charmbury is a piano graduate of the Peabody Conservatory and has a number of compositions to his credit.

* * *

With an exhibition by the German Department and a recital by the normal class, the Spring term of the Music School of Providence, of which Mrs. Anne Gilbreth Cross is director, closed on June 10. Bertha P. Kagan, a pupil of the veteran actor, Ernst von Possart, presided over the German department. Olive Stafford won distinct favor by her interpretation of "Elsa's Traum" from "Lohengrin" and the old Norse tale, "Die Prinzessin die mir lachen wolte." The practical work of the normal class was demonstrated by ten teachers whose work for the last ten weeks was shown by ten pupils.

* * *

The Crescendo Club, of Atlantic City, closed its season with a concert and banquet at which a reception was given to these newly elected officers: Anna Shill Hemphill, president; Mayme Bolte and Mrs. A. W. Westney, vice-presidents; Katherine Conrad, recording secretary; Ray Newell, corresponding secretary; Sara Croasdale, treasurer; Jane Bockelman, press secretary, and Mrs. Joseph Ireland, librarian. A farewell was tendered to Helen Cotton, pianist, who left Atlantic City on June 8 for Denver, where she will be associated in concert work with her brother, Paul Cotton, accompanist.

* * *

Arrangements have been completed by which an important series of concerts will be given during the coming season in Flint, Mich., under the joint management of Mrs. William Wallace Clark and Anna Louise Gillies, both local impresarios.

Miss Gillies is a soprano, and as a voice teacher has studios both in Flint and Bay City. The programs are the most pretentious of any heretofore offered in Flint and will be given by Boris Hambourg, cellist, Elsie Baker, contralto, Richard Czerwonky, violinist and concertmeister of the Minneapolis Symphony Orchestra, Geraldine Voedisch, soprano, and Melville Clark and sister, harpists.

* * *

The enrollment for the classes at the first Summer session of the Peabody Conservatory of Music, Baltimore, has already reached a large figure. The session will continue for six weeks, from July 2 to August 13. The dates have been arranged in order that music students may take supplementary courses at Johns Hopkins University if they so desire. It is proposed to give a series of entertainments each week at one or other of the two institutions. The first week there will be a piano recital at the Peabody Conservatory by George F. Boyle, of the faculty; the following week a lecture at the Johns Hopkins University, and so on.

* * *

As the curtain descended on the final act of "Carmen" by the Aborn Opera Company at Ford's Opera House last week, Carlo Nicosia was given a note from Charles E. Wuerz, manager of the company, requesting him to remain seated after the performance as the manager wished to have a waltz played over. After the audience had gone the curtain again went up and disclosed William Schuster, popular basso of the Aborn Company, holding a roll of music which he requested the conductor to play over. When Mr. Nicosia opened the roll of music he found within a handsome gold watch and chain, a tribute of the respect and esteem in which he is held by the members of the Aborn Company.

* * *

The final exhibition concert by advanced students of the European Conservatory of Music, Baltimore, was given June 12, and proved an artistic success. The participants were piano, violin and vocal students under Director J. Henri Weinreich, Arthur Conradi and Clifton Davis. The program included piano works played by Dorothy Parker, Ella R. Rokos, and Maud B. Werner; vocal selections by Sadie L. London, William Chenoweth, Ethel McAfee, Mrs. Clifton Davis, Stuart Anderson, Jeanette Rapp, J. Edward Leach. The other participants were Sadie L. Edlavitch, Amelia R. Rokos, Dora L. Kasten, Ida K. Wirth, Lydia Immler, pianists, and Wortham Pitt, Cecilia Shapiro, Carole A. Clarke and Guy Williams, violinists. This is the twelfth season of the European Conservatory of Music. The Summer course extends from June 15 to August 1.

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AMERICAN ARTISTS IN FLORENCE MUSIC

New Laurels for Opera Singers— "Isabeau" Not Much of a Success There

FLORENCE, ITALY, June 3.—The performances at the Verdi and the Politeama Fiorentino of "Rigoletto," "Mefistofele," "Isabeau" and "Norma" have been the most important recent events. "Rigoletto" had an extremely good performance. The title rôle was sung by Carlo Galeffi, of the Boston Opera House, and that of the Duke by Aristodemo Giorgini, a brilliant tenor who is engaged for next season by the Chicago-Philadelphia Opera Company. Another singer who, it is understood, is to be introduced next season to American audiences, through a contract with the Metropolitan Opera Company, is Anna Fitzhugh, who sang *Margherita* in "Mefistofele" several times here under the name of Anna Fitziù, and with gratifying success. She is an American with a clear voice and a good acquaintance with stage usage, although her theoretical experience has been short. Carolina White followed her appearances as *Minnie* by a concert at the Salone della Pergola, in which her exceptionally beautiful voice and her sureness and brilliance of style met with due recognition, though one could not but regret the rather banal program she chose. Still another American, Countess Cornelia Fabricotti, of the Roosevelt family, who lives in Florence, and who has heretofore sung as an amateur, but who contemplates embracing an operatic career, is to sing *Madama Butterfly* on the 7th. As Countess Fabricotti's voice has always been much admired here and she herself is very well known, her first local appearance on the stage is looked forward to with much interest.

The performances of a very old opera and a very new one—"Norma" and "Isabeau"—have excited much comment, the first because of the unconventional and original interpretation of the title rôle by Eugenia Burzio, the second because of its ultra-modern music. Eugenia Burzio is one of the most admired Italian dramatic singers, but we were grieved to find that her voice, although she is young, has greatly deteriorated and that her high register in particular has quite completely lost its beauty. Consequently, vocally considered, her *Norma* was wholly unsatisfactory, but on the dramatic side, although her conception of the part seemed to me too vehement and too unresponsive, she nevertheless impressed and held her audiences by her immensely forceful personality and her stupendous dramatic power. Her *Norma* was wholly modern in style, accent and action, quite without the breadth and the classical outlines to which, even in the most passionate moments of the opera, we are accustomed. At the same time Burzio's was a vivid and meaningful conception and her vigorous personality dominated and affected even those who were not wholly pleased.

The success of "Isabeau" may, we think, be considered somewhat dubious. One searches the score in vain for the hand-marks of the composer of "Cavalleria Rusticana," and only here and there little melodic and spontaneous bits crop up unexpectedly. The music is a succession of chords and modulations, the whole with little regard to tonality. Though charm of melody is lacking there is much mastery evidenced in some of the pages, notably in the concerted parts. The whole tone scale is often called into use, the motive of *Isabeau*, which commences in F sharp major and ends in F major, is happily devised. The performance, on the whole, is adjudged a good one.

That delightful American singer, Mignon Nevada, has just given a concert which was a pleasure such as few concerts are. In a number of opera airs Miss Nevada showed her ability in the most florid coloratura, which she executed with charm, finish and immense virtuosity, while in some varied songs which followed she quite enraptured her audience by the depth

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NOTED SINGERS TO PRESENT HUHN'S NEW SONG CYCLE

One of the most interesting concert novelties of the next season will be the "Persian Cycle Quartet," presenting Bruno Huhn's cycle "The Divan," with Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. Bruno Huhn will be at the piano.

This quartet of singers has been chosen by the composer himself, for they created the work with him at his annual concert at the Hotel Plaza two seasons ago. The singers individually are all known as concert artists of high repute and their ensemble work is of a high order. The work itself, which has been recognized as one of the finest song cycles produced in many years, has, on each occasion of its performance, been received with enthusiasm by both press and public. Dealing with the Far East its exotic coloring and its interesting musical setting make it a work which both layman and musician can readily enjoy. The presence of Mr. Huhn at the piano lends additional interest to the performance of this work and in order that the quartet may provide an entire evening's entertainment programs have been arranged in which an opening quartet is sung, followed by individual groups by the four singers, this making up the first part of the evening. The second part of the evening is then given over

to the cycle, which requires thirty-five minutes for performance.

Among the other cycles in which these artists will be available are Brahms's "Liebeslieder," Schumann's "Cycle of Span-



Edith Chapman Goold, Francis Rogers, Corinne Welsh, John Barnes Wells, and (seated) Bruno Huhn

ish Songs," Henschel's "Servian Song Cycle," Liza Lehmann's "Persian Garden," Arthur Somervell's "Wind Flowers" and G. H. Clutsam's "The Hesperides."

well as several solos. Another interesting program was given by the Lincoln High School June 3. On this occasion Charlotte Banfield sang the cycle, "In a Brahmin Garden," by Frederick Knight Logan. His interpretation was excellent. H. C.

HELEN WALDO'S RECITAL

Unique Program of Children's Songs Gains Much Brooklyn Applause

Helen Waldo, contralto, assisted by Ethel Wenk, accompanist, gave a recital in Memorial Hall, Brooklyn, on June 15, her program consisting of a group of old songs under the title, "Songs My Mother Taught Me," a group of children's songs, and "Rhymes from Forgotten Nurseries." All were given in costume.

Miss Waldo has the rare gift of arranging interesting programs. On this occasion she struck a popular chord, especially in her old songs, in which she brought to light again folk songs popular a century or more ago. Her children's songs were as always charmingly true to the spirit of childhood. In her nursery songs Miss Waldo had resurrected and discovered lullabies and songs from many nations, all possessing interesting local color.

Though a legitimate concert artist of excellent attainments Miss Waldo is at her best in work of this character. She has the ability to put herself in the place of the child and to think as the child. With her exceptional stage presence and musical powers she is always able to arouse her audiences to enthusiasm, as she did at this recital.

Gustav Mehner Wins Sinfonia Prize

The gold medallion offered by the Sinfonia Fraternity of America for the best composition of trio for piano and strings was awarded to Gustav Mehner, of Grove City, Pa. The award was made at the convention concert held at Jordan Hall, Boston, Mass., on May 29, by Harry D. Kaiser, Supreme Historian. The judges of contest were George W. Chadwick, of Boston; Harold Randolph, of Baltimore, and Albert A. Stanley, of Ann Arbor.

PORTLAND'S WEEK OF ROSES

Musical Events Eclipsed by Multitude of Outside Interests

PORTLAND, ORE., June 10.—This has been Rose Festival week in Portland, and although the big auditorium has a seating capacity of 8,000, only about one-tenth of that number were present at the concert given there on Friday evening, when the Rose Festival Chorus appeared in a splendid program, with Ellison Van Hoose, tenor; Mary Cheeney, soprano, and Oscar Ergott, basso, as the assisting artists. The only possible explanation for the small attendance was the fact that there are so many outside interests at this time. Rose Festival week is a busy one and not a good time for musical entertainments on a large scale.

Returning delegates from the convention of the Northwest Music Teachers' Association at Walla Walla, Wash., report a most successful session, and the election of the following officers for the coming year: William H. Boyer, Portland, president; Robert L. Scofield, Spokane, secretary, and C. Kantner, Seattle, treasurer. The place of meeting for the next convention was not decided upon, but Seattle and Spokane are being considered by the committee.

Marion Bauer, of New York, whose compositions are receiving favorable notice from many artists, is spending the summer in Portland with her mother, Mme. Julie Bauer.

Among the teachers who have presented pupils in recital during the last week are Mrs. Alice Brown Marshall, Grace Wilton, Mrs. Ella Connell Jessee, Mrs. E. A. Beals, Mrs. Nancy Beals-Van Dyke, Grant Gleason and William Belcher.

An interesting program was presented on Friday evening by pupils of the Portland High School of Music. Dorothy Bennett, a fifteen-year-old pianist, won the scholarship presented by W. Gifford Nash.

St. Mary's Academy held its commencement exercises on Friday evening, with some excellent musical numbers by the orchestra and chorus of the academy, as

SAYS LESCHETIZKY SLAPPED HER FACE

Chicago Woman Who Declares Daughter Was Insulted Brings Suit for Libel

VIENNA, June 15.—Mrs. Amelia Smith, formerly of Los Angeles and now of Chicago, has caused a sensation in musical Vienna by bringing a suit for libel against Professor Theodor Leschetizky, probably the most famous living piano pedagogue. Mrs. Smith brings the suit in behalf of her daughter, Lillian, who until recently was one of Leschetizky's pupils.

Leschetizky is eighty-two years old, but he is still energetic enough, according to the plaintiff in the case, to have shaken her violently by the arm, slapped her face twice and shown her the door, when, on April 30 last, she went to the master's studio to protest against his treatment of her daughter.

Neither party to the suit was in court, but the attorney for Leschetizky denied the charges, saying that his client had not touched Mrs. Smith, but had merely found fault with the daughter for a lack of diligence in her studies. He alleges that Mrs. Smith entered by force the room where the professor was instructing three of his pupils and made a great disturbance by her shouts that he had insulted her daughter.

When the professor, in addition to accusing the daughter of a lack of diligence, said that she had once acted improperly by stroking his (the professor's) chin, Mrs. Smith, according to the lawyer, shouted repeatedly, "You are a liar!" and was persuaded to leave the house only with great difficulty.

Pupils of the professor who had witnessed the altercation testified in their instructor's behalf and declared that, far from being guilty of the slightest impropriety, he had always conducted himself with the utmost courtesy. It was decided to adjourn the case until the deposition of the plaintiff could be taken in Chicago by the Austrian consul.

HANSON ARTISTS' BOOKINGS

Mme. Rappold, Max Pauer and Louis Persinger's Engagements

Manager M. H. Hanson is announcing the engagements for some of his artists for the early part of next season. Marie Rappold will open her season as one of the soloists at the Maine Festival on October 12. Three appearances with the Boston Symphony Orchestra will follow, two of them in Boston and one in Providence. This prima donna has been engaged also by the New York Philharmonic Orchestra for fifteen appearances in the larger cities on their tours as well as for New York and Brooklyn. She has also been engaged by the Minneapolis Symphony Orchestra, the St. Paul Symphony Orchestra and the St. Louis Symphony and will give recitals in the early Fall in Chicago, Kansas City, Utica and Washington.

The début of the Stuttgart pianist, Max Pauer, will be made with the New York Philharmonic, which will be followed by a recital in the new Aeolian Hall and engagements with the Boston Symphony Orchestra.

Early in the season Louis Persinger will be heard with the Philadelphia Orchestra and on December 6 and 22 he will be heard with the New York Philharmonic.



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Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 18, 1912.

THE stage of Orchestra Hall filled with budding musical débutantes, each burdened with massive floral creations, afforded a sight which contained much of novelty, and was occasioned by the annual distribution of diplomas and medals, piled high on three tables at the center of the stage, to their rightful owners who had won them through arduous effort during their several years' work at the American Conservatory of Music, which maintains its stronghold in old Kimball Hall.

Just before this army marched to the stage to the tune of an organ processional played by Wilhelm Middelschulte, President Hattstaedt brought forth Dean Nathaniel Butler of the University of Chicago, whose remarks in full really deserve reprinting. As we are neither a recording phonograph nor a court stenographer it will be necessary to content ourselves with telling you that never was the professor of music given more fitting justification or clothed with higher ideals than in the word picture presented with admirable directness and conciseness by Dean Butler in his words of admonition and inspiration addressed to the groups of young graduates who were about to scatter to their centers of future activity throughout the middle and far West.

Of the musical program presented a limited outline only is permitted. The young artists were hardly representative of the graduating class as few of their names appeared among those who received diplomas. Presumably there were many post-graduates and some undergraduates.

The playing of the Second and Third Movements of the Tschaikowsky B Flat Minor Concerto for piano by Lyra E. Hurlbut, said to have been a pupil of Arnold Spencer, was an achievement which would command serious attention at any professional presentation. It was not only technically and rhythmically adequate, but musically and even poetically eloquent. The First Movement of the Arensky F Minor by Nina Mesirow, a pupil of Heniot Levy, was also done with exceeding technical command, but it was more nearly the performance of an ideal pupil who was yet to face her initiation into the ranks of professionals. The First Movement of the Beethoven Concerto for Violin by William Roller suffered considerably by mannerisms.

probably due to nervousness, but in the elaborate Leonard cadenza his work was superb.

The Bizet aria by Louise Hattstaedt disclosed a voice of considerable promise and a general all-round finish which is more than adequate, but fails of the desired effect through apparent inefficient instruction in the matter of fundamental tone placement. The Ernst Violin Concerto, played by Marion Barry, was an ambitious effort for so young a girl, but she showed an excellent technical equipment which gave indications of a promising future. Mrs. Frederica Gerhardt-Downing had a touch of professionalism in her aria from Verdi's "Don Carlos," an excellent vehicle for her large and resonant contralto voice.

A word must not be omitted concerning the work of Adolf Weidig in conducting the orchestra through the accompaniments of the evening. The command which was manifest in his conducting of the Thomas men secured a support which has been approached in no similar engagement so far witnessed.

Some forty-odd men of the faculty of the Chicago Musical College, constituting the Ziegfeld Club, held a dinner on Monday evening of last week in honor of the seventy-first birthday of the president and founder of the college, Dr. Florenz Ziegfeld. In addition to the presentation of a gold-handled umbrella there were felicitous remarks from the guests of the evening, the Hon. Frank Comerford, and Nicholas DeVore, and from a number of the members of the club, including Maurice Devries, Anton Foerster, and toastmaster Kirk Towns. Some informal musical offerings by Arthur Middleton, Paul Stoye, John B. Miller and others added to the general festivity. Almost did Dr. Ziegfeld confess to the possibility of his not being here to witness the achieving of some of his pet hobbies and cherished ideals, but he added, "I may fool you." Seventy-one years young never sat so lightly on the brow of achievement. Dr. Ziegfeld's two sons, Carl and William K., were also among the diners of the evening.

Excellent work was done by pupils of the Mary Wood Chase School of Musical Art at their recent concert in the Whitney Opera House, and furthermore splendid taste was shown in the building of the program. Florence Trask, in the Allegro from the Schumann Piano Concerto in A Minor, was almost professional in her poise and delivery. Amanda Jorgensen, in a movement from the Arensky, which is at present quite the vogue, and Grace Seiberling in a movement from the

Grieg, also displayed much promise. Chicago is not to be without her Summer music, and gratifying it is to see the University of Chicago devoting some of its liberal endowment to the musical uplift of the city of which it is a part. The Summer course announced for Tuesday evenings in Mandel Hall, at Lexington Avenue and Fifty-seventh street, will begin on the 25th and especially notable and commendable is the fact of their choosing Chicago artists almost exclusively. The only exception is only half an exception at that, for Janpolski was formerly a resident of Chicago. The list of dates and artists is as follows:

June 25—Marie Sidenius Zendt, soprano; Silvio Scionti, pianist; July 2—Ludwig Becker, violinist; Arthur Granquist, pianist; July 16—Esther Mae Plumb, contralto; Carol Robinson, pianist; July 23—Bernard Listemann, violinist; Virginia Listemann, soprano. July 30—Albert Gregorowich Janpolski, baritone; August 6—William Clare Hall, tenor; Sarah Suttle, pianist. August 13—Anton Foerster, pianist; Kirk Towns, baritone. August 20—Bruno Kuhn, violinist; Mrs. Bruno Kuhn, pianist; Mrs. Hazel Mudge, soprano.

A series on the West Side, in the Warren Avenue Congregational Church, which will be given under the direction of Charles E. Watt, on five Thursday evenings beginning July 11, will present:

Mrs. Frank Farnum, soprano; Lemuel W. Kilby, baritone; Louise Cozard, pianist; Maurice Goldblatt, violinist; Julian Worthington, basso; Carol Robinson, pianist; Harold Henry, pianist; Adelaide Lewis, contralto; Melvin Martinson, violinist; Jennie F. W. Johnson, contralto; Marie Sidenius Zendt, soprano; Frederick Persson, pianist; Mabel Woodworth, violinist; Grant Kimball, tenor, and Arthur Frazer, pianist.

A soirée musicale by pupils of Maurice Rosenfeld was given on Monday evening in the rooms of the Sherwood School in the Fine Arts Building. The last number was a virile reading of the first movement of the Tschaikowsky B Flat Minor Concerto by J. Francis Connors, with the orchestral part on a second piano played by Mr. Rosenfeld.

Pupils of the Chapek Music School recently gave a concert in Auditorium Recital Hall, at which promising talent was displayed. Frank Sloboda was scheduled for the first movement of the Viotti 22d Violin Concerto, which Kreisler brought to the attention of the public anew on his American tour of some three years ago. There were interesting ensemble numbers as well as offerings from the piano and vocal departments.

Marion Green has been making a tremendous success in his "Elijah" performances at recent festivals. At Rock Island and Moline the public and the critics were alike enthusiastic over his work.

A reception to the members of the class of 1912 of the Columbia School of Music was tendered by its director, Clare Osborn-Reed and the Alumni Association on Thursday evening of last week in the parlors of the school in the Ohio Building, on South Wabash avenue.

A program featuring the MacDowell Keltic Sonata and miscellaneous numbers by Brahms, Chopin, Liszt and Ravel will

be given by Harold Henry, pianist, in connection with the Indiana State Music Teachers' convention at Elkhart on the 24th and the Michigan State Convention at Detroit on the 26th. Mr. Henry will continue his teaching until the middle of August at his studio in the Fine Arts Building.

NICHOLAS DEVORE.

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Howard Malcolm Dow

An unusual combination of talent was that possessed by Howard Malcolm Dow, the organist and composer, who died in Pelham Manor, N. Y., on June 12 at the age of seventy-five. In addition to his varied musical abilities he was known as one of Boston's prominent physicians, after his graduation from the Harvard Medical School. Dr. Dow was always interested in music and had a long period of activity as an organist, with twenty-nine years of service at the Church of the Unity, Boston, and ten years at the Second Unitarian Church. He was for fifty-nine years the organist of the Boston Masonic Lodge, being a thirty-second degree Mason. In 1869 Dr. Dow composed the "Masonic Orpheus," the first book of anthems of the order, and he was also the composer of many volumes of church music. Another phase of his musical career was his appearance as accompanist for many famous violinists and singers who made professional visits to this country.

Alice Mangold Diehl

LONDON, June 13.—Alice Mangold Diehl, writer and musician, died here this week. Her husband, Louis Diehl, to whom she was married in 1863, was a composer. She played professionally as a pianist in Paris in 1861 and continued to appear in public at intervals until 1872.

Augusta T. Aspinall

Augusta Tobey Aspinall, prominent as a singer in Brooklyn church circles, died June 9, after an illness extending over a year. She was twenty-seven years old.

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